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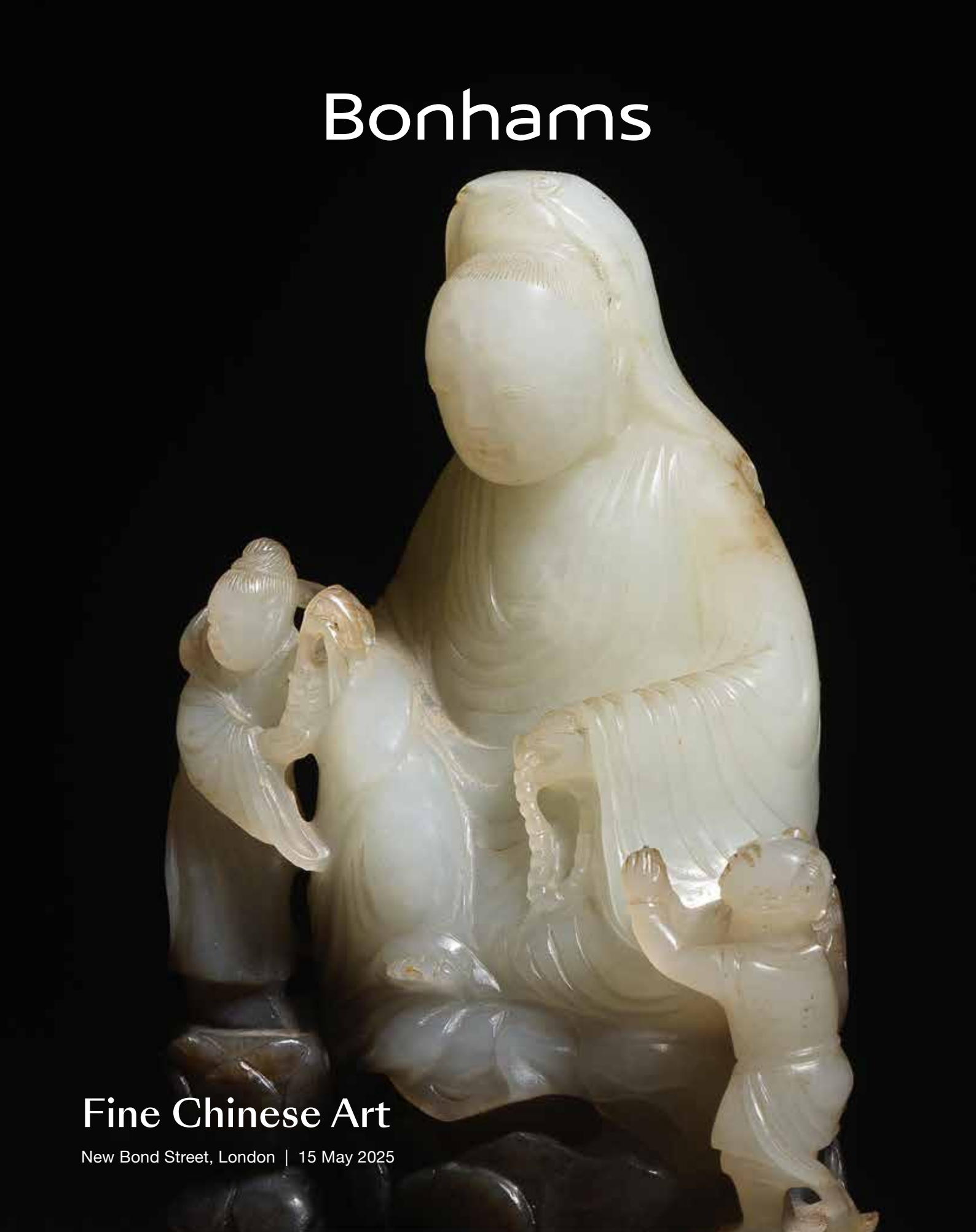

Fine Chinese Art

New Bond Street, London | 15 May 2025

Lot 198 (detail)

Lot 131 (detail)

Fine Chinese Art

New Bond Street, London | Thursday 15 May 2025, 11:30am

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SALE NUMBER

30284
Lots 101 - 230

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We would like to thank
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As of 1 January 2021, for EU buyers shipping purchased Lots outside the UK, this tax will be refunded by Bonhams on valid proof of export of your Lot from the UK within 30 days of full payment of your invoice.

Lot 133 (detail)

101

101
A JADE BLADE, DAO
Neolithic Period
Of trapezoid shape, tapering towards the upper section, pierced
with three apertures, flaring towards the cutting edge, the stone of
a creamy white tone with russet patches.
20cm (7 7/8in) long.

£2,000 - 3,000
CNY19,000 - 28,000

新石器時期 三孔玉刀

See a related jade blade similarly drilled with the holes from one side as the present lot, Neolithic period, illustrated by J.Rawson, *Chinese Jade: from the Neolithic to the Qing*, London, 1995, p.186, pl.10:18. Compare with a related jade blade, Neolithic period, excavated from Qianshan, Anhui Province, in the Palace Museum, Beijing, illustrated in the *Compendium of Collections in the Palace Museum: Jade*, vol.1, Beijing, 2011, pl.53, p.94. See also a related jade axe, Neolithic period, illustrated in *Jade Wares Stored by Xi'an Cultures Relics Administration Board*, Xi'an, 1992, p.12. Another jade knife with three perforations, late Neolithic age, unearthed from the tomb of Bi Yuan at Linyan Mountain, Wu County, Jiangsu Province in 1970, is illustrated in *Gu yu zhi mei*, Taipei, 1993, no.8.

Compare with a related jade blade, Neolithic period, which was sold at Bonhams London, 18 May 2023, lot 4.

102 Y
A CHESTNUT AND RUSSET JADE CARVING OF A MYTHICAL BEAST
Late Qing Dynasty
The pebble carved as a crouching beast gazing forward intently with bulging eyes, *ruyi*-shaped snout and open jaws with fangs, a single bifurcated horn extending down the back, the body flanked by a pair of wings and terminating with a bifurcated tail, fitted wood stand and a fitted hardwood box.
7cm (2 3/4in) long. (3).

£6,000 - 8,000
CNY56,000 - 75,000

晚清 黃玉雕辟邪擺件

Provenance: Tan Zongjun (1846–1888) (label on box)
Pang Yuanji (1864-1949) (label on box)
Anthony du Boulay (1929-2022) and Judith du Boulay (1933-2021)
Duke's, Dorset, 11 November 2019, lot 179

來源： 譚宗浚（1846-1888）（匣上標籤）
龐元濟（1864-1949）（匣上標籤）
Anthony du Boulay (1929-2022)和 Judith du Boulay (1933-2021) 伉儷舊藏
Duke's 拍賣行，（英國）多塞特，2019年11月11日，拍品編號179

The *Licun Caotang* was the library of Tan Zongjun (1846–1888) during the Qing dynasty. Tan Zongjun, courtesy name Shuyu, was a native of Nanhai, Guangdong. A brilliant scholar from a young age, he held official posts including editor at the Hanlin Academy, historian at the Bureau of History, education commissioner in Sichuan, and judicial commissioner in Yunnan. An avid book collector, he authored works such as *Licun Essays*, *A Study of Two Han Dynasty Seals*, and *Collected Writings of Xigutang*.

Pang Yuanji (1864–1949), courtesy name Caichen, art name Xuzhai, was a renowned modern industrialist, connoisseur, and collector. His extensive collection included bronzes, ceramics, paintings, and jades, with his painting collection being particularly distinguished. He authored the *Catalogue of Xuzhai's Famous Paintings* and its sequel.

Anthony du Boulay (1929–2022) was a renowned British expert in Chinese porcelain. He served as the Keeper of Porcelain and Director of the European Works of Art Department at Christie's, where he played a pivotal role in shaping the market for Chinese ceramics. Over his career, he became a leading authority on the subject, publishing influential books, including *Chinese Porcelain* (1973) and *Christie's Pictorial History of Chinese Ceramics* (1984), which remain valuable references for collectors and scholars. Known for his discerning eye and deep knowledge, du Boulay was also a respected lecturer and consultant, sharing his expertise with museums, institutions, and private collectors. His contributions significantly advanced the appreciation and understanding of Chinese art in the West.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

Anthony du Boulay (1929-2022)

The present lot is accompanied with a wood stand, with the base bearing an incised and gold-filled inscription in clerical script reading 'Han Bixie' and a seal reading 'Qianlong Imperial Collection' (乾隆御鉴). The present lot reflects Qing dynasty archaism, when emperors and scholars promoted the meticulous study and reproduction of ancient jade forms. See for example an earlier jade mythical beast, Han dynasty, in the Qing Court Collection, illustrated in *The Complete Collection of Treasures of the Palace Museum: Jadeware (I)*, Hong Kong, 1995, pp.240-241, no.201.

103

103
A GREY JADE FIGURE OF A FOREIGNER AND ANIMAL
Yuan Dynasty or earlier
The figure with large circular eyes, broad nose and beard beneath a pointed cap, kneeling with long flowing robes slightly opened at the chest, his arms holding an animal, possibly a serpent, the stone of mushroom-grey tone with dark brown patches.
8.4cm (3 1/4in) high.

£6,000 - 8,000
CNY56,000 - 75,000

元或更早 白褐玉雕胡人像

Foreigners played key roles in China's trade and culture from the Tang dynasty onward. Tang *sancai* pottery often depicts Central Asian or Middle Eastern merchants kneeling with goose-shaped wine containers, similar to the present lot, reflecting their role in the luxury trade. Compare with a *sancai* glazed figure of a wine seller, Tang dynasty, in the Asian Art Museum, San Francisco (acc.no. B60P521). See also another figure of a wine merchant, Tang dynasty, illustrated by M.Prodan, *The Tang Potter*, London, 1960, p.96. Perhaps the best-known sancai-glazed figure of a wine merchant is in the Seattle Art Museum, illustrated in *Ibid*., p.135.

See also jade figures of foreigners with peaked caps and round eyes, Tang dynasty, illustrated in the *Compendium of Collections of the Palace Museum: Jade, 5*, Beijing, 2011, pp.33-34. See also a related jade figure of a foreign tribute bearer, Tang dynasty, illustrated by B.Morgan, *Chinese Jades from the Kirknorton Collection: Naturalism & Archaism*, London, 1995, no.16. See also a jade carving of a foreigner with an elephant, Yuan dynasty, illustrated in *Ancient Jade of Hangzhou*, Hangzhou, 2003, p.132, no.144.

Compare with a related rare white and pale brown jade figure of a seated foreigner, Tang/Ming dynasty, which was sold at Christie's New York, 13 September 2018, lot 903.

104
AN ARCHAISTIC PALE GREEN JADE EWER
Ming Dynasty
The flattened pear-shaped body rising from a spreading foot to an everted rim flaring at the spout, set on one side with a loop handle, the waisted neck carved with a band of a pair of confronted *kui* dragons flanking a roundel, the stone of a greyish-brown tone suffused with russet and white inclusions.
9.6cm (3 3/4in) high.

£6,000 - 8,000
CNY56,000 - 75,000

明 青白玉仿古夔龍紋錾耳觶式杯

Provenance: Dunt King, Hong Kong, before 13 February 1957
Bluett & Sons Ltd., London, 2 May 1957 (invoice)
Brigadier C.S Bright, Fingest

來源： Dunt King，香港，1957年2月13日前
倫敦古董商Bluett & Sons Ltd.，1957年5月2日（收據）
Brigadier C.S Bright，芬格斯特

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

The form and design of the present vessel draw inspiration from archaic bronzes, specifically the *zhi* (觶) and *yi* (匜). While the body follows the shape of a *zhi*, traditionally used for holding wine, the mouth rim adopts the distinctive forms of a *yi*, a vessel designed for pouring water. For related examples, see a late Shang dynasty bronze *zhi* and a Western Zhou bronze *yi* in the collection of the Palace Museum, Beijing, illustrated in *Bronzes in the Palace Museum*, Beijing, 1999, pl.47 and pl.209.

See a *zhi*-shaped jade ewer similarly designed with a loop hand and a band adorned with a pair of confronted *kui* dragons flanking a roundel, and a green jade cup of similar body shape and mouth-rim, Ming dynasty, in the collection of the Palace Museum, Beijing, illustrated in *Compendium of Collections in the Palace Museum: Jade*, vol.7, Hefei, 2011, p.42 and p.224.

See a related pale green jade cup of similar shape but with a dragon handle, 17th/18th century, which was sold at Bonhams Hong Kong, 27 November 2014, lot 11.

BLUETT & SONS

Invoice

104

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Image courtesy of Arthur M. Sackler Gallery, Washington D.C.

105
AN ARCHAIC BRONZE WINE VESSEL, JUE
Late Shang Dynasty
Supported on three splayed, blade-like legs, the body with a mythical beast-head handle on one side, elongating at the rim to a cupped spout at one end and a raised pointed tip at the other, the rim topped with two short posts with conical caps each cast with whorl motifs, the body cast with two *taotie* masks amongst dense archaistic scrolls at the waist.
22cm (8 5/8 in) high.

£15,000 - 20,000
CNY140,000 - 190,000

商晚期 獸面紋爵杯

Provenance: a Hong Kong private collection
Bonhams Hong Kong, 24 November 2013, lot 451

來源：香港私人收藏
香港邦瀚斯，2013年11月24日，拍品編號451

A similar archaic *jue*, in the Palace Museum, Taipei, is illustrated in *Shang Ritual Bronzes in the National Palace Museum*, Taipei, 1998, pp.132-133, no.5. See also a closely related example in the Arthur M. Sackler collection, illustrated by R.Bagley, *Shang Ritual Bronzes in the Arthur M. Sackler Collection*, Washington, 1987, pp.198-199, no.20. Compare with an excavated example unearthed at Henan Province in 1980, illustrated in *Zhongguo Qingtongqi Quanji. Shang 4*, Beijing, 1998, p.51, no.53.

Compare with a bronze *jue* of similar shape, late Shang dynasty, which was sold at Christie's New York, 21 September 2023, lot 853.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

106

106 *
A GOLD-INLAID ARCHAIC BRONZE CROSSBOW TRIGGER MECHANISM AND TWO CROSSBOW FITTINGS
Warring States Period
Expertly cast, the hook finely decorated in inlaid gold with two tigers, the case with groove further decorated with tigers, birds and geometric patterns, with stand, *11.5cm (4 1/2in) long*; the larger fitting deftly decorated with inlaid silver with curvilinear designs, *5.7cm (2 1/4in) wide*; the smaller fitting similarly decorated with curvilinear patterns but inlaid with both gold and silver.
4.7cm (1 7/8in) wide. (4).

£8,000 - 12,000
CNY75,000 - 110,000

戰國 銅錯金銀弩匣及弩機 一組三件

Provenance: Ariadne Galleries, New York and London

來源：Ariadne畫廊，紐約和倫敦

See a similar gold-inlaid crossbow trigger, late Warring States period, illustrated in *Dialogue with the Ancients: 100 Bronzes of the Shang, Zhou, and Han Dynasties, The Shen Zhai Collection*, Singapore, 2018, pp.328-329, no.81, where the author notes that 'exquisitely decorated crossbow trigger mechanisms as this are rare, suggesting they were likely used by royalty or a high-ranking official'. Another crossbow trigger mechanism inlaid with gold, Eastern Zhou dynasty, is illustrated by J.Rawson and E.Bunker, *Ancient Chinese and Ordos Bronzes*, Hong Kong, 1990, p.194.

See a related silver-inlaid bronze crossbow casing and trigger, late Warring States period/Han dynasty, which were sold at Sotheby's New York, 19 September 2023, lot 215.

107

107 *
AN ARCHAIC BRONZE AXE BLADE, GE
Spring and Autumn/Warring States Period
The blade issuing from a vertical hollow shaft, cast behind the blade with a snarling tiger above and gripping the back of a crouching bird with large beak and elaborate plumage, with a rounded cutting edge on the blade decorated with scrolls, stand.
15cm (6in) long. (2).

£4,000 - 6,000
CNY38,000 - 56,000

春秋/戰國 青銅戈

Provenance: Ariadne Galleries, New York and London
A distinguished American private collection, acquired from the above 22 April 2016

Published and Illustrated: T.Pang, *Treasures of the Eurasian Steppes: Animal Art from 800 BC to 200 AD*, New York, 1998, p.162.

來源： Ariadne畫廊，紐約和倫敦
顯赫美國私人收藏， 從上處獲得於2016年4月22日

著錄： T.Pang，《Treasures of the Eurasian Steppes: Animal Art from 800 BC to 200 AD》，紐約，1998年，第162頁

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

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See a similar bronze axe blade, *ge*, illustrated by T.Lawton, *The Art of the Warring States Period*, Washington, 1982, no.113. Compare also with a related ceremonial axe blade, *ge*, Eastern Zhou dynasty, illustrated by J.Rawson and E.Bunker, *Ancient Chinese and Ordos Bronzes*, Hong Kong, 1990, pl.83; and another example in the Palace Museum, Taipei, illustrated by Yu Kuo-Ching, *Rituals Cast in Brilliance: Chinese Bronzes Through the Ages*, Taipei, 2014, p.125.

Compare also with a related archaic bronze axe blade, Spring and Autumn/Warring States period, which was sold at Bonhams London, 7 June 2021, lot 473.

108 *
AN ARCHAIC BRONZE HELMET
Warring States Period
Of domed form with arches front and back, the sides with a pair of mythical bird panels above a pair of loop staples, the front with a *taotie* mask, stand.
20.5cm (8in) high. (2).

£8,000 - 12,000
CNY75,000 - 110,000

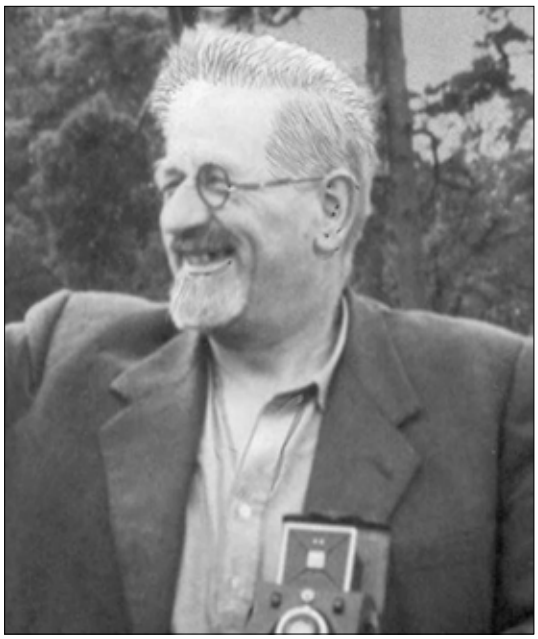
戰國 鳥紋銅盔

Provenance: Ariadne Galleries, New York and London
A distinguished American private collection, acquired from the above 9 November 2017.

來源： Ariadne畫廊，紐約和倫敦
顯赫美國私人收藏，從上處獲得於2017年11月9日

A related bronze helmet, Eastern Zhou dynasty, is illustrated by Cheng Dong and Zhong Shao-yi, *Ancient Chinese Weapons: A Collection of Pictures*, Beijing, 1990, pl.12, no.4-157. The earliest bronze helmets in China date back to the Shang dynasty, featuring extended neck and ear protection. These helmets were often adorned with *taotie* masks and animal motifs, designed to instil fear in opponents. For two examples unearthed in Anyang, see *ibid*., p.40.

Compare with a related archaic bronze helmet, Warring states period, which was sold at Sotheby's Hong Kong, 19 January 2023, lot 3053.



Mark Dineley (1901-1975)

109

A RARE GILT-BRONZE DRAGON-HEAD FINIAL, HENGMOSHI

Eastern Han Dynasty

Crisply cast as a hollow, ferocious dragon-head with an opened jaw revealing large fangs, flared circular nostrils, and a ribbed nose set between forward-looking triangular eyes, adorned with long slender horns and a finely detailed mane with delicate hair markings, the neck covered in meticulously incised scales, stand.

14.5cm (5 1/2in) long. (2).

£15,000 - 20,000
CNY140,000 - 190,000

東漢 銅鎏金龍首飾件

Provenance: H.K.Burnet, Bradford, England
Sotheby's London, 4 April 1941, lot 382
Mark Dineley (1901-1975)
Peter Dineley (1938-2018), Shaftesbury, England

來源： H.K.Burnet，佈拉德福德，英格蘭
倫敦蘇富比，1941年4月4日，拍品編號382
Mark Dineley (1901-1975)
Peter Dineley (1938-2018)， 沙夫茨伯里，英格蘭

H.K.Burnet was a prominent collector of Chinese ceramics, bronzes, archaic jades, and works of art. A client of both Bluett & Sons and Sparks during the mid-1920s and mid-1930s, his extensive collection, spanning from the Han to the Qing dynasties, was sold by Sotheby's over three days in April 1941 following his death. The catalogue noted provenances including Eumorfopoulos, J.R. Preece, Temple Newsam, Crofts, and Hetherington. Burnet's collection was featured in several exhibitions, including Bradford College in 1932, the Manchester City Art Gallery in April 1936, and he lent four pieces to the Royal Academy Exhibition of 1935–1936. See R.Davids and D.Jellinek, *Provenance*, Oxford, 2011, p.100.

Mark Dineley and his son Peter Cleverly Dineley collected antique arms and armour, Chinese, Tibetan and Nepalese art amongst other interests. The collections were displayed in the former family home, Aubrey House, located in Holland Park, London - a stately 18th century house. The house came into the Dineley family when it was acquired in 1873 by William Cleverly Alexander (1840-1916) from whom Mark and Peter were descended. Alexander was a banker and a great connoisseur and patron of the artist James McNeill Whistler, as well as a renowned collector of Chinese ceramics, jades and Japanese art, much of which is now in the British Museum, London, including the celebrated Northern Song Alexander bowl. He was amongst the lenders to exhibitions held at the Burlington Fine Arts Club in 1895, 1896 and 1910 and to the City of Manchester Art Gallery's *Exhibition of Chinese Applied Art* in 1913, and to exhibitions held at the Victoria and Albert Museum, London. In May 1931 his collection of Chinese ceramics, including 355 lots, was sold over two days and Sir Percival David acquired a significant part, now in the British Museum.

Compare with a very similar gilt-bronze dragon head, Western Han dynasty, illustrated by J.Rawson and E.Bunker, *Ancient Chinese and Ordos Bronzes*, Hong Kong, 1990, p.202, pl.117, where the authors note that 'a number of similar dragon shaped handles have been excavated. They were used as handles for lacquer vessels'. For other examples see also *Wenwu* 1981.11, pp.1-11, pl.2:5, fig.15; *Kaogu xuebao* 1982.3, pp.351-366, pl.19:2; and also *Wenwu ziliao congkan*, 1981, pp.104-111, fig.18. Another related gilt-bronze chariot fitting in the form of a dragon-head, Eastern Han dynasty, is illustrated in *Dialogue with the Ancients: 100 Bronzes of the Shang, Zhou, and Han Dynasties, The Shen Zhai Collection*, Singapore, 2018, p.372, no.89B.

See a very similar gilt-bronze dragon-head fitting, Eastern Han dynasty, which was sold at Sotheby's New York, 19 March 2025, lot 145. Another similar gilt-bronze dragon-head fitting, Eastern Han dynasty/ Six Dynasties period, was sold at Christie's New York, 16 September 2010, lot 917.

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110

110
A BRONZE 'KNEELING ENTERTAINER' INCENSE BURNER AND COVER, BOSHANLU
Han Dynasty
The pierced cover cast as a mountain chain shallowly decorated with wild animals and human figures and surmounted by a seated monkey, all on a bowl raised aloft on the right arm of a crouching 'strong man' wearing a pointed hat, his face fully defined with bulging eyes, large nose and open mouth with his tongue stuck out.
20.6cm (8 1/8in) high. (2).

£5,000 - 7,000
CNY47,000 - 66,000

漢 銅力士博山爐

Provenance: Roger Keverne, London
Bonhams London, 11 May 2021, lot 29

Published, Illustrated and Exhibited: Roger Keverne Ltd., *Summer Exhibition*, London, 2009, no.3

來源： Roger Keverne, 倫敦
倫敦邦瀚斯，2021年5月11日，拍品編號29

展覽著錄：Roger Keverne Ltd.，《夏季展覽》，倫敦，2009年，編號3

It is possible that the mountain range depicted on the cover of the present lot represents Mount Kunlun, residence of the 'Queen Mother of the West', or Penglai, the abode of Daoist Immortals. For a detailed discussion about *boshanlu* incense burners, see J.Rawson, 'Boshanlu: Mountain Censers of the Western Han Period: A Typological and Iconological Analysis', in *Archives of Asian Art*, vol.45, 1992, pp.6-28. Mountain-shaped incense burners dating to the Han dynasty and supported by human figures are much rarer than their simpler counterpart where the mountain-shaped cover is supported on a stem foot. A bronze example related to the present lot was excavated in 1968 from the tomb of Dou Wan, consort of Liu Sheng (d.113 BC), at Mancheng, Hebei Province, illustrated by J.Rawson, *Mysteries of Ancient China: New Discoveries from the Early Dynasties*, pp.172-173, no.82. A closely-related example in the Nelson-Atkins Museum of Art, Kansas City, is illustrated by K.Munakata, *Sacred Mountains in Chinese Art*, Chicago, 1991, p.72, no.17.

111
THREE BRONZE ANIMAL-HEAD MASKS AND A TURQUOISE AND LAPIS LAZULI-INSET SILVER MIRROR
Han Dynasty
The mirror of circular form with a central panel bearing a raised cross with a circular lapis set to the centre and four ends, all encircled by a band of inset turquoise; and a pair of *taotie* mask heads and an ox head modelled with large round eyes and swept back horns.
The largest 6cm (2 3/8in) long, the mirror 5cm (2in) diam. (4).

£1,500 - 2,000
CNY14,000 - 19,000

漢 銅獸首三件 及一件銀嵌綠松石青金石鏡（一組四件）

Provenance: Dr Carl Kempe (1884-1967), Sweden (label no.79) (the mirror)
The Li Fan Thompson collection, London

來源：Carl Kempe博士 (1884-1967)，瑞典（標籤編號79）（銀鏡）
範麗收藏，倫敦

Dr. Carl Kempe (1884-1967) was a prominent Swedish industrialist who served as the CEO of Mo och Domsjö AB, a leading company in the Swedish pulp and paper industry. He resided at Ekolsund, a historic former Swedish royal palace, where he also maintained his distinguished art collection. As an early and active member of the Oriental Ceramic Society, he amassed one of the finest European collections of Chinese art created in the mid-twentieth century. See a related small bronze buffalo head-form fitting, Western Zhou dynasty, which was sold at Sotheby's New York, 22 March 2022, lot 42.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

111

112 *
AN ARCHAIC BRONZE 'CHILONG' BELT PLAQUE
Eastern Zhou Dynasty
Expertly pierced as two large coiling *chilong* with bifurcated tails, numerous smaller *chilong* intertwined around the larger animals with round eyes and pricked ears, stand.
10.5cm (4 1/8in) wide. (2).

£3,000 - 4,000
CNY28,000 - 38,000

東周 雙龍銅牌飾

Provenance: Ariadne Galleries, New York and London
A distinguished American private collection, acquired from the above 20 May 2017

Published and Illustrated: T.Pang, *Treasures of the Eurasian Steppes: Animal Art from 800 BC to 200 AD*, New York, 1998, p.167, no.187

來源： Ariadne Galleries，紐約和倫敦
顯赫美國私人收藏，從上處獲得於2017年5月20日

著錄： Tina Pang, 《Treasures of the Eurasian Steppes: Animal Art from 800 BC to 200 AD》，紐約，1998年，第167頁，編號187

The theme of animals in combat, often depicted in contorted and abstracted forms, is a recurring motif in the artistic traditions of the nomadic steppe peoples. Equally prevalent is the contrast between naturalistic and fantastical imagery, as seen here. The dynamic interaction of hybrid creatures—blending real and mythical beasts—elevates the composition beyond the ordinary, evoking a sense of the supernatural and perhaps hinting at religious or magical associations. Scenes of animal predation, in particular, were a favoured subject in the iconography of the pastoral communities along China's north-western frontiers. See a similar bronze plaque, unearthed in Hechuan shangtai cun (何川上台村), Guyuan (固原), Ningxia Province, illustrated by Luo Feng and Han Kongle, 'Ningxia Guyuan jinnian faxian de beifangxi qingtong qi' (寧夏固原近年發現的北方系青銅器), *Kaogu*, 1990(05), p.413, fig.12:5.

See two related archaic bronze belt buckles, Eastern Zhou dynasty, which were sold at Bonhams Hong Kong, 24 November 2013, lot 588.

112

113 *
A RARE ARCHAIC BRONZE PAINTED VASE AND COVER, HU
Han Dynasty
The globular body supported on a short spreading foot and surmounted by a waisted cylindrical neck applied with a pair of *taotie*-mask handles issuing loose rings, the slightly domed cover surmounted by another loop ring, the body painted in blue, green and red pigments around the exterior with curvilinear designs, the shoulder with pendant triangles.
19.5cm (7 5/8in) high.

£4,000 - 6,000
CNY38,000 - 56,000

漢 彩繪青銅壺

Provenance: Ariadne Galleries, New York and London

來源： Ariadne畫廊，紐約和倫敦

This elegant wine vessel, a *hu* vase from the Han dynasty, exemplifies the technical mastery and refined aesthetic of bronzes from this period. Its robust form is visually lightened by decorative bands encircling the substantial belly, while the flowing silhouette and gracefully sinuous curves create a striking profile. The richly ornamented surface, adorned with painted patterns and enhanced by a multi-coloured patina, reflects the highest level of Han craftsmanship. The vessel features a domed, disk-shaped lid with a central ring and two side handles, making it both functional and opulent. This style, with its fluid, calligraphic ornamentation, marks a departure from the angular, metallic designs of the preceding Warring States period, moving toward a softer, more lyrical aesthetic inspired by lacquerware motifs.

The *hu* shape has been part of China's bronze repertoire since the Shang dynasty, when bronzes played a key role in ritual offerings to appease ancestors. During the Zhou dynasty, the vessel evolved in form and function, as bronzes became symbols of aristocratic status and wealth, adorned with intricate precious metal inlay. By the Han period, this decorative style, once a private expression of individual patrons, became part of the court's official artistic vocabulary. Similar inlaid *hu* vessels from the late second century BC, such as those in the Musée Guimet in Paris (acc.no.MA 1076) and the Art Institute of Chicago (acc.no.1927.315), showcase comparable swirling cloud and mountain patterns symbolising *qi* (universal energy). The refined craftsmanship, flowing contours, and ornate decoration of this *hu* reflect the grandeur and artistic sophistication of Han dynasty bronzes.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

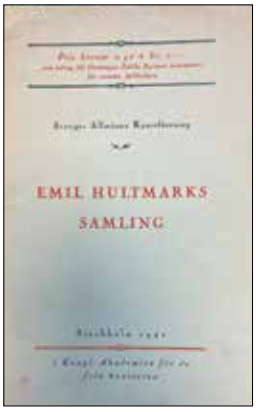
Home of Dr and Mrs Hultmark in 1936

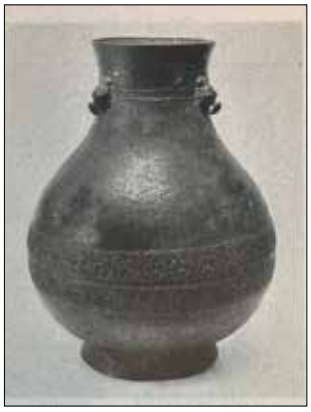
139 *CHUNG* (bell) ; bronze, with central canon. H. 20·5 cm. Period of the Warring States. ★
Lent by MRS. CHRISTIAN R. HOLMES, New York.

140 *HU* (wine vessel) ; bronze, with bands of interlaced phoenixes. H. 35·5 cm. Period of the Warring States. ★
Lent by DR. E. HULTMARK, Stockholm.

141 WHEEL-HUB ; bronze, with broad band of coiled-serpent forms. Di. 13·8 cm. Period of the Warring States. ★
Lent by A. HELLSTRÖM, Mölndal, Sweden.

Royal Academy of Arts, *International Exhibition of Chinese Art*, London, 1935-1936





Emil Hultmarks Samling, Stockholm, 1942

THE PROPERTY OF A LADY 女士藏品

114 *

A VERY RARE ARCHAISTIC BRONZE RITUAL WINE VESSEL, HU
Ming/Qing Dynasty
Deftly cast of pear shape supported on a spreading foot rising to a waisted neck and slightly flaring rim, the neck applied with three mythical beast-head loop handles, over a double 'bow-string' band, the body with two bands of stylised interlocking dragons, the interior of the neck with a five-character cast inscription reading *you zuo bao zun yi*.
35.5cm (14in) high.

£8,000 - 12,000
CNY75,000 - 110,000

明/清 蟠螭紋鋪首耳銅壺
銘文「公作寶尊彝」

Provenance: Dr Emil Hultmark (1872-1943), Stockholm, acquired prior to 1935, and thence by descent

Published, Illustrated and Exhibited: Royal Academy of Arts, *International Exhibition of Chinese Art*, London, 1935-1936, no.140 (dated as Warring States period)
S.M. Björkman, *Svenska Hem, I Ord Och Bilder*, 'Fil. dr. och Fru Emil Hultmarks hem: Birger Jarlsgatan 32, Stockholm', no.8, 1936, illustrating the home of Dr and Mrs Hultmark in 1936, with the present lot illustrated *in-situ*
Emil Hultmarks Samling, Stockholm, 1942, p.66, pl.33, no.537

來源： Emil Hultmark博士(1872-1943)，斯德哥爾摩，獲得於1935年前，並由後人保存迄今

展覽著錄： 皇家藝術學院，《International Exhibition of Chinese Art》，倫敦，1935-1936年，編號140（斷代為戰國）
S.M. Björkman，《Svenska Hem, I Ord Och Bilder》，"Fil. dr. och Fru Emil Hultmarks hem: Birger Jarlsgatan 32, Stockholm"，編號8，1936年，插圖有 1936 年 Hultmark 博士和夫人的家，並有本拍品在現場展示
《Emil Hultmarks Samling》，斯德哥爾摩，1942年，第66頁，插圖33，編號537

Emil Hultmark was an art historian, collector, donor and patron of the arts. He combined important work as an art historian not only with the creation of one of the largest and most remarkable private art collections in Sweden, but also with the construction of an archive of Swedish artists and art craftsmen unparalleled in its extent, together with a library containing almost all that has been written about Swedish art. He loaned to the seminal *International Exhibition of Chinese Art*, Royal Academy, London, 1935-1936, no less than five objects, *Catalogue* nos.140 (the present lot), 1872, 1949, 2983 and 2985.

The present vessel closely resembles Warring States prototypes; see for example, a related bronze *hu* vase but with cover and handle, late 6th century BC, illustrated by J.So, *Eastern Zhou Ritual Bronzes from the Arthur M.Sackler Collections*, vol.III, New York, 1995, fig.42.2; as well as another bronze *hu* vase with cover, Eastern Zhou dynasty, illustrated by W.Tao, *Chinese Bronzes from the Meiyintang Collection*, London, 2009, pp.96-97. Such vessels, prominent during the Spring and Autumn period (770–476 BC), were used for storing and serving wine in ceremonial contexts, especially during religious rituals and ancestor worship. Furthermore, ownership and use of such vessels were closely tied to social status and political authority, reflecting the hierarchical structure of Zhou dynasty society.

However, the present lot's casting technique and design reveal that it is an exceptional vase produced during the Ming or Qing dynasty, reflecting the archaic revival movement that gained prominence from the late Northern Song through to the Southern Song dynasties. This movement was heavily influenced by the *Bogutu* or *Xuanhe Bogutu*, an illustrated catalogue of archaic bronzes collected by the Northern Song Court, first published in the fifth year of the Yuanhe reign (1123 AD), with various editions reissued during the Southern Song, Yuan, Ming, and Qing dynasties.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

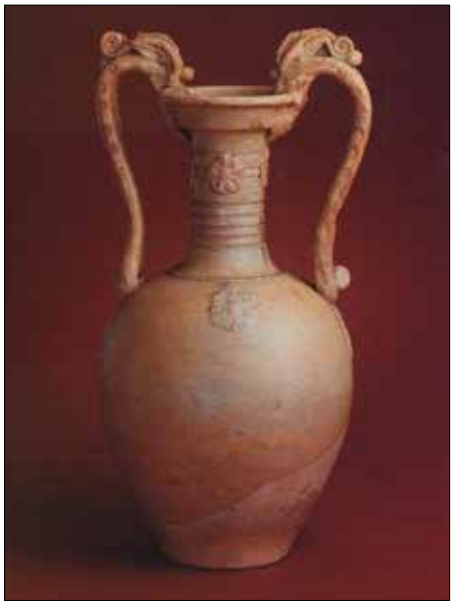


Image courtesy of The Palace Museum, Beijing

115
A WHITE-GLAZED 'AMPHORA' VASE
Tang Dynasty
The high-shouldered ovoid body surmounted by a narrow cylindrical neck with three ribs imitating bamboo, flanked by a pair of mythical beasts drinking from the cupped mouth, their bodies fashioned as handles accented with decorative pommels, the surface covered in a creamy ivory-white glaze stopping irregularly above the foot to reveal the buff body.
42.5cm (16 3/4in) high.

£15,000 - 20,000
CNY140,000 - 190,000

唐 白釉雙龍柄尊

Provenance: Mr. and Mrs. Eugene Bernat (1896-1982), New York, Massachusetts
Sotheby's New York, 7 November 1980, lot 54
Christie's New York, 4 June 1987, lot 156

Exhibited: *Early Chinese Ceramics*, Currier Gallery of Art, Manchester, New Hampshire, 1959, no.51
Worcester Art Museum, Worcester, Massachusetts, on loan, prior to 1980

來源：Eugene Bernat伉儷（1896-1982），紐約，馬薩諸塞州
紐約蘇富比，1980年11月7日，拍品編號54
紐約佳士得，1987年6月4日，拍品編號156

展覽："Early Chinese Ceramics"，柯里爾美術館，曼徹斯特，新罕布什爾州，1959年，編號51
伍斯特藝術博物館，伍斯特，馬薩諸塞州，於1980年前借展

Eugene Bernat (1896-1982) was an American chemist who specialised in making dyes to replicate antique colours. His Chinese ceramic collection focused on pieces from the Ming dynasty and earlier.

Tang amphorae of this form, adorned with freely modelled dragon heads, are among the most distinctive vessel types of the early Tang dynasty. Reflecting artistic influences from the Silk Route, their design was inspired by Hellenistic glass vases of the Roman Empire, reinterpreted in China with dragon-head embellishments. One of the few surviving Roman glass vessels of this form, originally based on Greek pottery, is the renowned amphora from Olbia, Sardinia, Italy, dating to the late 2nd century AD and now in the Altes Museum, Berlin.

Although the amphora form was frequently reproduced in China, the present example stands out for its harmonious proportions, its applied decorative elements around the shoulder, and the raised ribs encircling the neck. A comparable amphora, featuring similar applications and grooved ribs, is in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum: Porcelain of the Jin and Tang Dynasties*, Hong Kong, 1996, no.159.

Compare with a similar white-glazed amphora vase, Tang dynasty, which was sold at Sotheby's Paris, 10 June 2021, lot 37.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

Robert H. Ellsworth (1929-2014)

116
A RARE YAOZHOU RELIEF-CARVED FLOWER-PATTERN JAR
Northern Song Dynasty
The globular body rising from a slightly splayed foot to a waisted neck terminating at a lipped mouth-rim, carved around the exterior with a continuous scene of leafy and floral peony scrolls between a band of lotus petals and a triple grooved band, covered interiorly and exteriorly with a greyish-olive glaze, with a fitted box.
13cm (5 1/8in) high. (2).

£40,000 - 60,000
CNY380,000 - 560,000

北宋 耀州窯青釉刻牡丹紋罐

Provenance: Robert H. Ellsworth (1929-2014), New York, acquired in Hong Kong in 1986
Christie's New York, 17 March 2015, lot 20

來源： 安思遠（1929-2014），紐約，於1986年獲得於香港
紐約佳士得，2015年3月17日，拍品編號20

The result of Oxford thermoluminescence test no.P114n70, dated 17 December 2014, is consistent with the dating of this lot.

本拍品經牛津熱釋光檢測編號P114n70（2014年12月17日），結果與其斷代相符

Robert H.Ellsworth (1929–2014) was a renowned American art dealer and connoisseur of Asian art, known as the 'King of Ming' for his role in popularising Chinese furniture, painting, and decorative arts in the West. His New York gallery became a destination for collectors, curators, and scholars seeking rare pieces. Over decades, he amassed a remarkable personal collection of Ming and Qing dynasty furniture, Chinese ceramics, and Himalayan bronzes. Ellsworth's legacy endures through the many artworks he placed in museums and private collections, as well as his influential publications.

The present lot is finely decorated with a deeply cut floral scrolling design, characteristic of the high-quality ceramics produced by northern Chinese kilns during the Northern Song dynasty. While similar carving techniques are observed in Cizhou and Ding wares, this style is particularly effective on Yaozhou ceramics, creating a striking dichromatic contrast between the raised and recessed areas of the decoration. Renowned as the preeminent producer of celadon in northern China, the Yaozhou kiln is distinguished by its expertly carved designs. The earliest stele dedicated to a kiln deity, the Stele to Lord Deying (德應侯碑 *Deying hou bei*), records Emperor Shenzong of the Song dynasty praising Yaozhou wares, stating: 'Its workmanship is as refined as modelled gold, and its craftsmanship as exquisite as carved and polished jade' (巧如範金，精比琢玉). Yaozhou ceramics were selected as tribute wares for the Imperial Court during the Song dynasty.

For a comparable example, see a Yaozhou ewer with similar floral scroll decoration, excavated in 1968 from Binxian and dating to the Five Dynasties/Northern Song period, illustrated in *Complete Collection of Ceramic Art Unearthed in China*, vol.15 (Shaanxi), Beijing, 2008, no.113. See also a related deeply carved floral jar, Northern Song/Jin dynasty, in the collection of the Victoria and Albert Museum, illustrated by R.Kerr, *Song Dynasty Ceramics*, London, 2004, p.55.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

117
A JUNYAO BOWL
Yuan Dynasty
Well potted with rounded sides, raised on a short foot, the vessel irregularly covered with a sky-blue glaze thinning to a mushroom tone around the rim, the interior with a purple splash contrasting with the lavender glaze, the foot and part of the lower body burnt orange.
14.5cm (5 6/8in) diam.

£3,000 - 5,000
CNY28,000 - 47,000

元 鈞窯藍釉盌

Provenance:
Frank E. Pither, London
E. A. Parry (1879-1946), London, acquired from the above on 30 May 1928, and thence by descent
Bonhams London, 2 November 2021, lot 1

來源：
倫敦古董商Frank E. Pither
倫敦E. A. Parry（1879-1946）舊藏，於1928年5月30日購自上者，並由後人保存
倫敦邦瀚斯，2021年11月2日，拍品編號1

Frank E. Pither dealt in antiques and Chinese works of art. In 1928 he was based in Mortimer Street, London, and prior to October 1920, he was in partnership with H.R.N. Norton.

See a related but smaller *Junyao* bowl, Yuan dynasty, in the British Museum, London (acc.no.1911,0407.7); and another similar example in the Victoria and Albert Museum, London (acc.no.CIRC.174-1932).

A related *Junyao* bowl, Yuan dynasty, was sold at Bonhams London, 5 November 2020, lot 21 (part lot).

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

118

A JUNYAO BOWL

Song/Yuan Dynasty

The rounded sides rising from a short foot to a slightly incurved rim, covered with a pale greyish-green glaze thinning at the rim and stopping unevenly above the foot to reveal the brown stoneware body.

8.5cm (3 3/8in) diam.

£8,000 - 12,000
CNY75,000 - 110,000

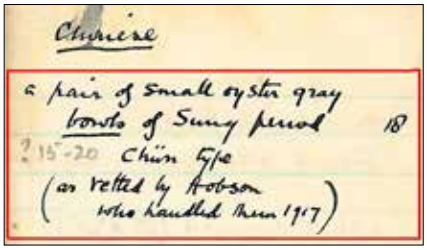
宋/元 鈞窯碗

Provenance: William Henry Upjohn KC (1853-1941)
Mr Charles Sydney Cheston (d.1960), and thence by descent (Recorded in Charles Cheston's 1946 catalogue as purchased for £18, with a note: 'as vetted by Hobson who handled them 1917')

來源：William Henry Upjohn KC (1853-1941)
Charles Sydney Cheston先生（1960年去世）並由後人保存迄今（載於1946年Charles Cheston的目錄，標註以18英鎊購得，並附註：'由Hobson檢閱，經手於1917年。'）

While Jun ware is renowned for its kiln transmutation effect and distinctive lavender and blue glazes, rare examples with green glazes, as exemplified by the present lot, are also known. See a green Jun bowl of similar glaze and shape, Yuan dynasty, in the Qing Court Collection, Palace Museum, Taipei (acc. no.故瓷005892N000000000). See also a related green Jun bowl, Jin dynasty, 12th/13th century, in the Victoria and Albert Museum, London, illustrated by R.Kerr, *Song Dynasty Ceramics*, London, 2004, p.15.

See a green Jun glazed bowl of similar shape but larger, Song/Jin dynasty, which was sold at Christie's Hong Kong, 3 June 2015, lot 3203. Compare with a related green Jun bowl, Northern Song dynasty, which was sold at Christie's New York, 23 September 2022, lot 952.


Chinese
a pair of small oyster grey bowls of Sung period 18
? 15-20 Chün type
(as vetted by Hobson who handled them 1917)

Personal catalogue notes of Charles Cheston, 1946

A selection of Chinese Art from the Dr Emil Hultmark Collection

Emil Hultmark 博士藏中國藝術臻選

Lots 119 - 125

Emil Hultmark was an art historian, collector, donor and patron of the arts. He combined important work as an art historian not only with the creation of one of the largest and most remarkable private art collections in Sweden, but also with the construction of an archive of Swedish artists and art craftsmen unparalleled in its extent, together with a library containing almost all that has been written about Swedish art. He loaned to the seminal *International Exhibition of Chinese Art*, Royal Academy, London, 1935-1936, no less than five objects, *Catalogue nos.140*, 1872, 1949, 2983 and 2985.

THE PROPERTY OF A LADY 女士藏品
Lots 119-125

119 *
A DINGYAO MOULDED 'MYTHICAL BEAST' DISH
Song Dynasty
The flaring sides rising from a shallow circular base supported on a raised ring foot, the interior impressed with a mythical beast, covered overall with a creamy-white glaze, mounted with a metal rim to the mouth.
12.2cm (4 3/4in) diam.

£3,000 - 5,000
CNY28,000 - 47,000

宋 定窯白釉模印鑲銅口折腹盤

Provenance: James Baird, London
Bluett & Sons Ltd., London (label)
Dr Emil Hultmark (1872-1943), Stockholm, and thence by descent

Published and Exhibited: Bluett & Sons Ltd., *The James Baird Collection of early Chinese pottery and porcelain*, London, 1926, no.90

來源： James Baird，倫敦
倫敦古董商Bluett & Son Ltd.（據標籤）
Emil Hultmark博士(1872-1943)，斯德哥爾摩，並由後人保存迄今

展覽著錄： Bluett & Sons Ltd.，《The James Baird Collection of early Chinese pottery and porcelain》，倫敦，1926年，編號90

James Baird worked in the foreign office and lent pieces to the Victoria and Albert museum and was an active client of Bluett's between 1914 and 1937.

During the Tang dynasty, white ceramics from the Xing kilns was esteemed as the finest of its time. By the Song dynasty, Ding kiln ceramics had surpassed Xing ware in prominence. This ascendancy can be attributed to two key factors. First, Ding ceramic's warm white tone, subtly tinged with a yellowish hue and paired with a smooth, lustrous glaze, exuded a refined and tranquil aesthetic. Second, its use of more decorative techniques—such as impressed designs, incised patterns, and carved motifs—ushered white ceramics into a new era of artistic sophistication. A hallmark of Ding kiln ceramics was its production using the inverted firing method, in which vessels were fired upside down. This process left the rim unglazed, revealing the porcelain body and creating the characteristic 'bare rim' (*mangkou* 芒口). While this technique enhanced production efficiency and reduced costs, the exposed rims were often considered a visual imperfection. To address this, artisans frequently mounted the rims with metals such as gold, silver, or copper, as exemplified by the present lot, enhancing both functionality and aesthetic appeal.

The present lot, with curved concave sides, is quite rare. See a Dingyao dish of similar shape, Song dynasty, in the Sir Percival David collection at the British Museum, London (acc.no.PDF.195).

See also a related Ding 'lotus' dish of similar shape but slightly larger, Northern Song/Jin dynasty, which was sold at Bonhams New York, 16 September 2024, lot 37.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

120 *
A CIZHOU BLACK-GLAZED BOWL
Song Dynasty
The wide rounded sides rising from a short foot to a later gilded rim, the base and exterior covered in a black glaze thinning to brown around the foot rim, the interior with a crackled white glaze.
10.5cm (4 1/8in) diam.

£2,000 - 3,000
CNY19,000 - 28,000

宋 黑釉白裡淺碗

Provenance: Henry James Oppenheim (1895-1946), London
Bluett & Sons Ltd., London (label)
Dr Emil Hultmark (1872-1943), Stockholm, and thence by descent

Published and Exhibited: Bluett & Sons Ltd., *The James Baird Collection of early Chinese pottery and porcelain*, London, 1926, addendum section, no.162

來源： Henry James Oppenheim (1895-1946)，倫敦
倫敦古董商Bluett & Sons（據標籤）
Emil Hultmark博士(1872-1943)，斯德哥爾摩，並由後人保存迄今

著錄： Bluett & Sons Ltd.，《The James Baird Collection of early Chinese pottery and porcelain》，倫敦，1926年，附錄部分，編號162

Henry Oppenheim was a founding member of the Oriental Ceramic Society. He lent 75 pieces to the Royal Academy exhibition of 1935-1936 and served on the British General Committee. His collection was described by R.L.Hobson as 'of an extraordinarily high standard'.

For a related example, see a black and white glazed washer from the Tang dynasty, illustrated in the *Compendium of Collections in the Palace Museum: Ceramics 5, Sui, Tang and Five Dynasties*, Beijing, 2013, p.77. See also a Cizhou bowl with a similar design, featuring a black-glazed exterior and a white-glazed interior, Song dynasty, which was sold at Christie's London, 13 May 2014, lot 283.

120

121 *
A LARGE JUNYAO BOWL
Yuan Dynasty
Potted with rounded sides rising from a short foot, covered inside and out with a thick glaze of milky blue tone, thinning to a mushroom hue toward the mouth rim, the thick glaze on the exterior stopping at the lower section of the body, revealing the brownish stoneware.
19.9cm (7 7/8in) diam.

£2,500 - 3,500
CNY24,000 - 33,000

元 鈞窯天藍釉碗

Provenance: L. Wannieck, Paris (label)
Dr Emil Hultmark (1872-1943), Stockholm, and thence by descent

來源： L.Wannieck，巴黎（標籤）
Emil Hultmark博士(1872-1943)，斯德哥爾摩，並由後人保存迄今

See a similar but slightly smaller Jun glazed bowl, Yuan dynasty, in the collection of the Palace Museum, Beijing, illustrated in *Selection of Jun Ware: the Palace Museum's Collection and Archaeological Excavation*, Beijing, 2013, pp.144-145. See also a similar large Jun glazed bowl, Yuan/Ming dynasty, which was sold at Sotheby's New York, 28 June 2024, lot 52.

121

122 *
A RARE COPPER-RED AND UNDERGLAZE BLUE DECORATED LOTUS-SHAPED BOWL
Qianlong seal mark and of the period
The lotus-flower-shaped sides supported on a short and slightly tapered foot, the interior painted with a lotus pond scene, depicting two ducks swimming amongst lotus seedpods, blossoming flowers, and leaves in copper red and cobalt blue, carved to the centre with a large lotus leaf, the exterior painted with veins in cobalt red.
13.6cm (5 3/8in) diam.

£2,000 - 3,000
CNY19,000 - 28,000

清乾隆 青花釉裡紅荷塘紋花口碗
青花「大清乾隆年製」篆書款

Provenance: Hans Öström, Stockholm (label)
Dr Emil Hultmark (1872-1943), Stockholm, and thence by descent

來源： Hans Öström，斯德哥爾摩 （據標籤）
Emil Hultmark博士(1872-1943)，斯德哥爾摩，並由後人保存迄今

Hans Öström (1879-1964) worked for Sigge Björck Art dealer and Auctioneer, Stockholm before starting his own dealership which supplied the Far Eastern Museum of Antiquities in Stockholm, the National Museum and the Museum of Ethnography.

Emil Hultmark was an art historian, collector, donor and patron of the arts. He combined important work as an art historian not only with the creation of one of the largest and most remarkable private art collections in Sweden, but also with the construction of an archive of Swedish artists and art craftsmen unparalleled in its extent, together with a library containing almost all that has been written about Swedish art. He loaned to the seminal *International Exhibition of Chinese Art*, Royal Academy, London, 1935-1936, no less than five objects, *Catalogue nos.140*, 1872, 1949, 2983 and 2985.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

123 *

A LARGE BLANC-DE-CHINE LIBATION CUP

Shijie seal mark, Kangxi

Smoothly potted with deeply rounded sides in imitation of a rhinoceros horn libation cup, with undulating rim, all supported on three short feet, covered in a creamy white glaze, one side with a ten-character inscription in *zhuanshu* script, two seals, the other side incised lightly with a crane, hardwood stand. *14.6m (5 3/4in) wide.* (2).

£5,000 - 8,000
CNY47,000 - 75,000

清康熙 德化白瓷詩文杯
刻印「石介」

Provenance: Dr Emil Hultmark (1872-1943), Stockholm, and thence by descent

來源： Emil Hultmark博士(1872-1943)，斯德哥爾摩，並由後人保存迄今

The inscription written in archaistic *zhuanshu* script on the present lot reads:

庭前芳樹靜，開樽月影低

Which may be translated as:

'In the quiet garden, fragrant trees stand still,
Raising my cup as the moonlight gently spills.'

The couplet closely resembles themes from *Fragrant Tree* by the Song dynasty poet Wen Tong (文同). His poem also describes a fragrant tree in a courtyard, lush greenery, and scenes of drinking, which align with the imagery of moonlit wine.

Compare with a similar blanc-de-Chine libation cup with inscription, Ming/Qing dynasty, illustrated in *Dehua Wares Collected by the Palace Museum II*, Beijing, 2016, pp.484-485.

Image courtesy of the Palace Museum, Beijing

Image courtesy of the Museum of Fine Art, Boston

124 *
A RARE BLUE AND WHITE 'DRAGON' JARDINIÈRE
Qianlong seal mark and of the period
Well potted with deep rounded sides rising to a lipped rim, the exterior painted in vibrant cobalt-blue tone with two sinuous five-clawed dragons writhing amidst clouds, all above a band of swirling waves, the base inscribed with a six-character seal mark in cobalt blue, hardwood stand. *21.3cm (8 3/8in) diam.* (2).

£10,000 - 15,000
CNY94,000 - 140,000

清乾隆 青花雲龍紋鉢
青花「大清乾隆年製」篆書款

Provenance: Dr Emil Hultmark (1872-1943), Stockholm, and thence by descent

來源： Emil Hultmark博士(1872-1943)，斯德哥爾摩，並由後人保存迄今

This jardinière exemplifies the Qing Court's fascination with auspicious symbols and their integration into everyday objects of grandeur, making it a prized relic of Imperial taste and craftsmanship. The powerful five-clawed dragon amidst swirling clouds, waves, and flames, symbolise the emperor's supreme power and dominion over the natural world. The bold and dynamic composition reflects the high level of craftsmanship achieved during the Qianlong reign.

See a similar blue and white 'dragon' jardinière, Qianlong seal mark and of the period, in the collection of the Nanjing Museum, illustrated in *The Official Kiln Porcelain of the Chinese Qing Dynasty*, Shanghai, 2003, p.274. See also a similar blue and white jardiniere with a dragon, Qianlong mark and of the period, in the Museum of Fine Art Boston (acc.no.46.527).

Compare also with a similar blue and white 'dragon' jardinière, Qianlong seal mark and of the period, which was sold at Christie's Hong Kong, 3 December 2021, lot 2901.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

(Top view)

125 *
A CARVED CINNABAR LACQUER 'ORCHID PAVILION' BOX AND COVER
Qianlong
Of circular form, the cover carved with a landscape scene depicting the scholar Wang Xizhi seated in a terraced building and five other figures on the riverbank, with the cups and saucers floating downstream with the river's current, surrounded by rocks, groves of bamboo, and Chinese parasol trees, the straight sides carved with scrolling lotus flowers and leaves, the base and interior lacquered in black.
17.8cm (7in) diam. (2).

£5,000 - 8,000
CNY47,000 - 75,000

清乾隆 剔紅曲水流觴蓋盒

Provenance: Dr Emil Hultmark (1872-1943), Stockholm, and thence by descent

來源： Emil Hultmark博士(1872-1943)，斯德哥爾摩，並由後人保存迄今

The scene depicted in the present lot illustrates the 'Winding Stream Party' (曲水流觴 *qushui liushang*), where participants gathered along a meandering stream to compose poetry as cups of wine floated downstream to them. This literary gathering is closely associated with Wang Xizhi (王羲之), the Sage of Calligraphy, and his celebrated work 'Preface to the Orchid Pavilion' (蘭亭集序 *lanting jixu*). The seated figure in the terraced building is Wang Xizhi.

In the ninth year of the Yonghe period (353 CE), Wang Xizhi and a group of literati assembled at the Orchid Pavilion on Mount Kuaiji (modern-day Shaoxing, Zhejiang) for an elegant gathering. By the end of the gathering, twenty-six literati had composed thirty-seven poems, inspiring Wang Xizhi to write the preface, which has since been revered as the best calligraphic work in running script. For a comparable depiction of this scene, see a similar lacquer box and cover, Qianlong, featuring a 'Winding Stream Party', illustrated in *Carving the Subtle Radiance of Colours: Treasured Lacquerware in the National Palace Museum*, Taipei, 2008, p.125, pl.116.

See also a related carved cinnabar lacquer circular box and cover, Qianlong, which was sold at Christie's Hong Kong, 28 May 2014, lot 3335.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

Image courtesy of The Palace Museum, Beijing

126
A CLOISONNÉ ENAMEL AND GILT-BRONZE 'LOTUS' VASE
Jingtai two-character mark, mid-Qing Dynasty
The finely enamelled baluster body of square section rising from a spreading foot to a waisted neck, brightly decorated with stylised lotuses issuing leafy vines and other flower heads on a vibrant turquoise ground, set with a pair of archaistic *taotie* mask loop handles, the base, shoulder and rim gilded.
14cm (5 1/2in) high.

£3,000 - 5,000
CNY28,000 - 47,000

清中期 銅胎掐絲琺瑯勾蓮紋鋪首銜環耳瓶
「景泰」款

See a cloisonné enamel and gilt-bronze lotus vase of similar shape and decoration, bearing a similar two-character Jingtai mark but flanked by a pair of elephant-head handles, Mid-Qing, illustrated in *Compendium of Collections in the Palace Museum: Enamel 3*, Hefei, 2011, p.180, pl.145.

Compare with a related cloisonné enamel and gilt-bronze lotus vase of similar size, Qianlong period, which was sold at Bonhams Paris, 13 June 2023, lot 32.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

127

A LARGE SILVERED BRONZE 'DRAGON' MIRROR

Probably Tang Dynasty

Finely cast with eight petal-like lobes, a large three-clawed writhing dragon in the centre coiled around the central knop, amidst wispy clouds.

30.2cm (12in) diam.

£8,000 - 12,000
CNY75,000 - 110,000

或唐 銅鎏銀龍紋葵花鏡

Provenance: Alex Koh, International, Singapore
Quek Kiok Lee (1921 – 2018), Singapore, acquired from the above on 6 February 1999, and thence by descent
Bonhams London, 4 November 2019, lot 60

來源： Alex Koh, International
郭克禮 (1921-2018)，新加坡，從上處獲得於1999年2月6日，並由後人保存
倫敦邦瀚斯，2019年11月4日，拍品編號60

Quek Kiok Lee 郭克禮 (1921-2018) was a Singaporean businessman, banker, investor, and the founder of the Southeast Asian Ceramic Society (SEACS) and acquisition advisor on Chinese antiquities for the National University of Singapore.

The dragon depicted in the present lot is characteristic of the Tang dynasty, distinguished by the concentration of the eyes, brows, and nose within a small, elongated head; a longer, more slender neck compared to other dragon portrayals; and strong legs set wide apart.

For further discussion on the dragon of the Tang dynasty and a related 'dragon' mirror, Tang dynasty, see *Circles of Reflection: The Carter Collection of Chinese Mirrors*, Cleveland, 2000, no.72, p.78. See also a similar bronze dragon mirror, Tang dynasty, in the collection of the Shanghai museum, illustrated by Chen Peifen, *Shanghai bowuguan cang qingtong jing* 上海博物館藏青銅鏡, Shanghai, 1987, pl.86.

See a similar but smaller silvered bronze eight-lobed mirror, Tang dynasty, which was sold at Christie's New York, 16 September 2010, lot 922.

128

PROPERTY FROM THE LI FAN THOMPSON COLLECTION
範麗藏品

Lots 128 – 134

128
A BLUE AND WHITE 'MANDARIN DUCKS' DISH
Yuan Dynasty
With gently rounded sides above a short straight foot, the interior painted with two mandarin ducks in a lotus pond, within a wide band of continuous scrolling flowering foliage, the sides with an upward lappet band, each lappet enclosing a three-point cloud, the base unglazed with a painted florette.
15cm (5 7/8in) diam.

£2,000 - 3,000
CNY19,000 - 28,000

元 青花荷塘鴛鴦紋盤

Provenance: The Li Fan Thompson collection, London

來源： 範麗收藏，倫敦

The lotus pond design became popular on large blue-and-white ware, such as dishes and bowls, during the Yuan dynasty - some depicting only the pond, while others include ducks or egrets. See a related blue and white 'twin duck' dish, 14th century, in the Victoria and Albert Museum, London, illustrated by J.Rawson, *Chinese Ornament: The Lotus and the Dragon*, London, 1984, fig.152. See also a related but larger blue and white dish with ducks and lotus, 14th century, illustrated by J.A.Pope, *Chinese Porcelains from the Ardebil Shrine*, London, 1981, pl.7, no.29.38. And another blue and white dish with ducks and lotus, Yuan dynasty, illustrated by R.Krahl, *Chinese Ceramics from the Meiyintang Collection*, vol.II, London, 1994, p.19, no.637.

129
A BLUE-GLAZED INCENSE BURNER
Ming Dynasty
Of compressed globular body supported on a waisted foot, flanked by a pair of elephant-head handles, covered on the exterior with a blue glaze, the interior and base glazed white, with a fitted box.
16cm (6 1/4in) wide. (2).

£5,000 - 8,000
CNY47,000 - 75,000

明 祭藍釉象耳炉

Provenance: Dr Carl Kempe (1884-1967), Sweden
The Li Fan Thompson collection, London

Published and Illustrated: B.Gyllensvärd, *Chinese Ceramics: In the Carl Kempe Collection*, Goteborg, 1964, p.233, no.789 (dated as early Ming dynasty)

來源： 瑞典Carl Kempe博士(1884-1967)
範麗收藏，倫敦

著錄： B.Gyllensvärd，《Chinese Ceramics: In the Carl Kempe Collection》，哥德堡，1964年，第233頁，編號789（斷代為明早期）

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

Dr. Carl Kempe (1884-1967) was a prominent Swedish industrialist who served as the CEO of Mo och Domsjö AB, a leading company in the Swedish pulp and paper industry. Dr. Kempe resided at Ekolsund, a historic former Swedish royal palace, where he also maintained his distinguished art collection. As an early and active member of the Oriental Ceramic Society, he amassed one of the finest European collections of Chinese art created in the mid-twentieth century.

The rich blue glaze adorning the present lot is a high-temperature monochrome glaze, derived from cobalt oxide as its primary colorant. Traditionally associated with Court ritual vessels, it is often referred to as 'sacrificial blue' (祭藍 ji lan) glaze. The Qing dynasty Notes on the Southern Kilns (南窯筆記 Nanyao biji) records: 'The Xuande kiln... also produced three types: sacrificial red, sacrificial blue, and sweet white. They are among the best.' (宣窯.....又有霽紅、霽青、甜白三種，尤為上品) The production of sacrificial blue-glazed vessels was relatively limited, establishing it as one of the period's more refined and exclusive glaze types.

See a blue-glazed incense burner of similar shape and colour but flanked by a pair of *chi*-dragon handles, Jiajing period, in the Qing Court Collection, Palace Museum, Beijing (acc.no. 故00144678).

129

130
A WUCAI 'LI BAI' WATERPOT
Xuande six-character mark, early 17th century
The figure delicately modelled in restful ease against a baluster wine jar, his tilting head with long whiskers supported by his right arm, clad in long flowing robes decorated in green, yellow, red and aubergine enamels with *ruyi* heads and flames, the serene face with eyes closed, the wine jar further decorated with peony flowers, the rim of the vase with an apocryphal six-character Xuande mark.
9cm (3 1/2in) long.

£2,000 - 3,000
CNY19,000 - 28,000

十七世紀早期 五彩酒仙式硯滴
礬紅「大明宣德年製」楷書款

Provenance: Dr Carl Kempe (1884-1967), Sweden (label no.860)
The Li Fan Thompson collection, London

Published and Illustrated: B.Gyllensvärd, *Chinese Ceramics: In the Carl Kempe Collection*, Goteborg, 1964, p.251, no.860

來源： Carl Kempe博士 (1884-1967)，瑞典 （標籤編號860）
范麗收藏，倫敦

展覽著錄： B.Gyllensvärd，《Chinese Ceramics: In the Carl Kempe Collection》，哥德堡，1964年，第251頁，編號860

Li Bai, one of the most celebrated poets of the Tang dynasty, was famed for his romantic, Daoist spirit and love of wine. Often depicted as a wandering Immortal, he found inspiration in intoxication, seeing it as a gateway to transcendence. See a famille verte waterpot in the form of Li Bai, Kangxi, illustrated in *Art of China: Highlights from the Philadelphia Museum of Art*, New Haven and London, 2018, p.160.

130

131
A VERY RARE PERSIMMON-GLAZED BOWL
Jiajing six-character mark and of the period
Elegantly potted with deep rounded sides rising from a short straight foot to a slightly everted rim, covered in a lustrous russet-amber tone glaze save the base glazed white with underglaze blue mark within double rings, Japanese wood box.
13.8cm (5 3/8in) diam. (3).

£180,000 - 220,000
CNY1,700,000 - 2,100,000

明嘉靖 紫金釉碗
青花「大明嘉靖年製」楷書款

Provenance: Meiyintang collection, no.704 (label)
Sotheby's Hong Kong, 5 October 2011, lot 10
The Li Fan Thompson collection, London

Published and Illustrated: R.Krahl, *Chinese Ceramics from the Meiyintang Collection*, vol.2, London, 1994, no.704.

來源： 玫茵堂舊藏，編號704（據標籤）
香港蘇富比，2011年10月5日，拍品10
範麗收藏，倫敦

R.Krahl, *Chinese Ceramics from the Meiyintang Collection*, vol.2

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

Image courtesy of The Palace Museum, Taipei

The Meiyintang Collection (玫茵堂), founded by brothers Stephen Zuellig (1917–2017) and Gilbert Zuellig (1918–2009), both born in Manila, reflects their lifelong passion for Asian art, fostered through their business ventures in the Far East. Celebrated for its exceptional quality, the collection encompasses an extraordinary array of Chinese ceramics and bronzes. It is widely regarded as one of the most significant private holdings of Chinese porcelain in the Western world.

This bowl is covered in a persimmon glaze, also known as 'purple-gold glaze' (*zijin you* 紫金釉), a high-temperature glaze with iron as the colourant. As early as the Song dynasty, many kilns in northern China were already producing ceramics with this glaze. The production of purple-gold glaze ceramics continued in Jingdezhen during the Ming dynasty, with notable improvements in quality. The glaze exhibits a restrained sheen and a smooth, lustrous surface, exemplifying the refined firing techniques of the time. However, due to the challenges of achieving a successful firing, the production yield was low, making surviving examples exceedingly rare.

See a similar persimmon-glazed bowl, Jiajing six-character mark and of the period, in the Palace Museum, Taipei, illustrated in *Minji Meihin Zuroku: Kaiseiyō, Ryukeiyō, Manrekiyō* (*Illustrated Catalogue of Important Ming Porcelains: Jiajing, Longqing, and Wanli Wares*), Tokyo, 1978, pl.35. A related persimmon-glazed bowl, Jiajing six-character mark and of the period is also in the Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum: Monochrome Porcelain*, Hong Kong, 1999, pl.56.

Professor E.T. Hall C.B.E. (1924-2001)

Professor Edward Thomas 'Teddy' Hall (1924–2001) was a scientist and inventor educated at Eton and New College, Oxford, with private means. A pioneer in archaeometry, he played a key role in exposing the Piltdown Man hoax and dating the Turin Shroud to the medieval period. He founded the Research Laboratory for Archaeology and Art History and the Littlemore Scientific Engineering Company. A passionate collector, he amassed significant holdings of Chinese monochromes, fifteenth-century blue and white porcelain, clocks (including the highly accurate 'Littlemore Clock'), and scientific instruments. He was a Trustee of the National Gallery and the British Museum, served on the Science Museum's Advisory Council, and was Prime Warden of Goldsmiths College. An avid hot-air balloonist, he designed his own balloon, 'Flaming Pearl.' A regular client of Bluett's and Marchant, he collected Qing Imperial monochromes.

132
AN INCISED PALE CELADON 'RUYI' SAUCER-DISH
Yongzheng six-character mark and of the period
Elegantly potted with curved shallow sides rising from a short inward-tapering foot, the exterior finely incised with a band of leafy sprays of *lingzhi* fungus and covered with a pale blue glaze, the interior and base glazed white, the base with underglaze blue mark within a double circle, box.
11.7cm (4 5/8in) diam. (2).

£10,000 - 15,000
CNY94,000 - 140,000

清雍正 粉青釉暗刻靈芝紋小盤
青花「大清雍正年製」楷書款

Provenance: Professor E.T. Hall C.B.E. (1924-2001) collection, no.45 (label)
Christie's London, 7 June 2004, lot 163
The Li Fan Thompson collection, London

來源： 大英帝國勛章獲得人E.T.Hall (1924-2001)教授舊藏，編號45（據標籤）
倫敦佳士得，2004年6月7日，拍品編號163
範麗收藏，倫敦

During the Yongzheng reign, *qingbai*-type glazes were refined in homage to Song dynasty ceramics. Originally developed in the Song and Yuan periods, *qingbai* ware featured a translucent blue-green glaze over fine porcelain. Under the Yongzheng Emperor, the Jingdezhen kilns produced delicate vessels with thin, even glazes, closely echoing Southern Song examples. This revival reflected the Yongzheng Emperor's antiquarian taste, favouring restrained elegance over the vibrant polychrome enamels of later Qing dynasty reigns. A similar dish, Yongzheng six-character mark and of the period is illustrated by P.Y.K.Lam, *Shimmering Colours: Monochromes of the Yuan to Qing Periods: The Zhuyuetang Collection*, Hong Kong, 2005, p.157, no.86; and another is illustrated by L.C.S.Tam, *Monochrome Ceramics of Ming and Ch'ing Dynasties*, Hong Kong, 1977, p.70, no.74.

The *lingzhi* fungus, a popular motif in Chinese art, symbolises longevity and is linked to the *ruyi* sceptre as a wish-granting emblem. Often paired with bamboo (a pun for 'congratulations'), it conveys birthday blessings. The *lingzhi* was especially revered by the Yongzheng Emperor. According to the Veritable Records, in the sixth year of his reign, five luminous *lingzhi* sprouted in the Kangxi Emperor's mausoleum. Delighted, the Yongzheng Emperor saw this as a divine omen from his ancestor, deepening the motif's significance in Yongzheng-period porcelain as a symbol of prosperity and celestial favour.

A very similar celadon-glazed '*lingzhi*' saucer dish, Yongzheng six-character mark and of the period, was sold at Christie's New York, 23 March 2018, lot 782.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

Two views

133
A RARE DOUCAI CONICAL 'DRAGON' BOWL AND COVER
Yongzheng six-character mark and of the period
Of conical form rising from a straight foot, finely decorated to the exterior with a pair of five-clawed dragons emerging from foaming waves in pursuit of the flaming pearls amongst polychrome cloud scrolls, the base with a six-character mark within a double circle, the conical cover similarly decorated and also with a mark.
21cm (8 1/4in) wide. (2).

£100,000 - 150,000
CNY940,000 - 1,400,000

清雍正 斗彩海水龍紋蓋碗
青花「大清雍正年製」楷書款

Provenance: a Canadian private collection, Montreal, acquired in the early 1980s
Christie's Hong Kong, 3 June 2015, lot 3147
The Li Fan Thompson collection, London

來源：加拿大私人收藏，蒙特利爾，獲得於1980年代初期
香港佳士得，2015年6月3日，拍品編號3147
範麗收藏，倫敦

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

Enlarged view

Image courtesy of The Palace Museum, Beijing

This exquisite bowl represents the height of craftsmanship from the Imperial kilns during the Yongzheng reign. Its primary decorative technique, *doucai*, is distinguished by delicate outlines painted in underglaze blue, which are then filled with vibrant overglaze enamels. The design, featuring dragons coiled among waves and flames, carries powerful symbolism. The five-clawed dragon, the Imperial emblem, represents the Emperor's authority, while the swirling waves evoke cosmic forces and the vastness of the seas, symbolising the Emperor's dominion over all realms.

This conical-shaped covered bowl, produced exclusively during the Yongzheng reign, reflects the Yongzheng Emperor's deliberate fusion of historical inspiration with innovative refinement. Drawing from the blue and white bowls of the Xuande period, Yongzheng reinterpreted the classic form. See a blue and white bowl of similar shape, with notched edges, Xuande six-character mark and of the period, in the Palace Museum Taipei, illustrated in *Catalogue of the Special Exhibition of Selected Hsuan-te Imperial Porcelains of the Ming Dynasty*, Taipei, 1998, p.179, no.62. The technique of *doucai* enamels was also first developed during the Xuande reign. Thus, the present lot can be seen as a deliberate homage to the Xuande era and classical Ming styles while introducing more intricate designs and superior technical precision. By deliberately referencing the Xuande era, Yongzheng signalled not only a deep reverence for classical Ming styles but also a confident assertion of Qing superiority: the Qing not only honours and understands the classical tradition — but could even surpass it, thus legitimising Manchu Qing rule and patronage of the arts.

Bowls and covers of this powerful design are held in important museums and private collections worldwide. See a similar *doucai* conical 'dragon' bowl and cover, Yongzheng mark and of the period, illustrated in *The Complete Collection of the Treasures of the Palace Museum: Porcelains in Polychrome and Contrasting Colours*, Beijing, 2007, p.251, pl.230. Another two are in the Nanjing Museum, illustrated in *Qing Imperial Porcelain of the Kangxi, Yongzheng and Qianlong Reigns*, Hong Kong, 1995, no.52. A single bowl of this type, Yongzheng six-character mark and of the period is in the British Museum, London, and is published by R.L.Hobson, *The Later Ceramic Wares of China*, London, 1925, pl.LV, fig.1; and another is illustrated in *Chinese Ceramics in the Avery Brundage Collection*, San Francisco, 1967, pl.LXXIII (C). See also a pair of a similar bowls and covers, Yongzheng, illustrated by S.Jenyns, *Later Chinese Porcelain*, London, 1971, pl.XCIV.

Compare with a similar *doucai* conical 'dragon' bowl, Yongzheng mark and period, which was sold at Christie's Hong Kong, 28 November 2012, lot 2139. See also a similar *doucai* bowl, without the cover, Yongzheng six-character mark and of the period, which was sold at Bonhams London, 16 May 2024, lot 42.

134
A RARE AUBERGINE-GLAZED 'EIGHT BUDDHIST-EMBLEMS' DISH
Yongzheng six-character mark and of the period
Of shallow rounded sides rising from a slightly tapered foot, the exterior incised with the *bajixiang* with ribbons, covered interior and exterior overall with an aubergine glaze with an iridescent sheen, the base glazed white and inscribed with a six-character reign mark within a double-circle, with a fitted box.
20.7cm (8 1/8in) diam. (2).

£40,000 - 50,000
CNY380,000 - 470,000

清雍正 茄皮紫釉暗刻八吉祥紋盤
青花「大清雍正年製」楷書款

Provenance: Sotheby's Hong Kong, 14th November 1989, lot 178
Sotheby's Hong Kong, 4th October 2011, lot 2001
The Li Fan Thompson collection, London

來源： 香港蘇富比，1989年11月14日，拍品編號178
香港蘇富比，2011年10月4日，拍品編號2001
範麗收藏，倫敦

The Eight Auspicious Symbols (*bajixiang* 八吉祥) consist of the Wheel, the Conch, the Parasol, the Canopy, the Lotus, the Vase, the Fish, and the Endless Knot. This design originated from Tibetan Buddhism, emerging during the Yuan dynasty and gaining popularity in the Ming and Qing dynasties. The Aubergine-purple glaze is a low-temperature glaze with manganese as the main colourant, while elements such as iron and cobalt in the glaze serve to modify the hue.

See a similarly decorated but smaller aubergine-glazed dish, Yongzheng mark and of the period, illustrated in *Shimmering Colours: Monochromes of the Yuan to Qing Periods, The Zhuyuetang Collection* (五色瓊霞：竹月堂藏元明清一道釉瓷器), Hong Kong, 2005, p.240, pl.162.

See also a related aubergine-glazed incised 'pomegranate' dish, Yongzheng mark and of the period, which was sold at Christie's New York, 23 September 2022, lot 992.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

2001
October 2011
Sotheby's Hong Kong Ltd.
大清雍正年製

THE PROPERTY OF A GENTLEMAN 紳士藏品
Lots 135–141

135
A RARE WHITE AND CHESTNUT JADE CARVING OF GUANYIN AND ATTENDANTS
Qianlong/Jiaqing
Deftly carved as a deity seated upon a two-tiered lotus throne, with a serene expression under her hair arranged in a topknot and covered with a long veil cascading over her shoulders, clad in long flowing robes in folds around her body partially revealing the bare right foot, flanked by the standing figures of *Shancai* and *Longnü* on either side, the stone of white and chestnut tones.
11.2cm (4 3/8in) high.

£30,000 - 50,000
CNY280,000 - 470,000

清乾隆/嘉慶 墨白玉雕觀音善財龍女像

Provenance: Spink & Son Ltd., London, 8 April 1976 (insurance valuation letter)
A Scottish private collection

來源： 倫敦古董商Spink & Son Ltd.，1976年4月8日（保險評估信）
蘇格蘭私人收藏

In Buddhist iconography, Guanyin is frequently depicted flanked by Shancai (善財) and Longnü (龍女), as exemplified in the present lot, symbolizing her role as a compassionate guide leading all beings toward enlightenment. The earliest known visual representation of Guanyin accompanied by both Shancai and Longnü dates to the 12th century, including a wall painting of the Water-Moon Guanyin with two attendants in the Yulin Caves, Western Xia dynasty (1038–1227), illustrated in *Yulin ku* (榆林窟), Nanjing, 2019, pp.139–140. The emergence of this triadic imagery—likely originating in Zhejiang—reflects the deep interconnection between *The Mahavaipulya Sutra* (華嚴經), which recounts the legend of Shancai, and the *Lotus Sutra* (蓮華經), which references Longnü. During the Ming dynasty, the rise of vernacular literature and storytelling, particularly *The Complete Biography of Guanyin of the Southern Sea* (南海觀音全傳), further enriched and popularised the narrative of Guanyin's association with Shancai and Longnü, solidifying this imagery in Buddhist art. For more discussion on the iconography of Guanyin accompanied by Shancai and Longnü, see Chen Junji, 'Guanyin pusa xieshi juanshu zhong de shancai yu longnü zuhe' (觀音菩薩脅侍眷屬中的善財與龍女組合), *The National Palace Museum Monthly of Chinese Art*, 2022(473), pp.98-109.

Compare with a related celadon jade Guanyin figure, Qing dynasty, in the Qing Court Collection, Palace Museum, Beijing, illustrated in *Compendium of Collections in the Palace Museum: Jade*, vol.8 (Qing dynasty), Beijing, 2011, p.277, pl.243. See also other four related jade Guanyin figures, Qing dynasty, in the Qing Court Collection, Palace Museum, Beijing, illustrated in *Classics of the Forbidden City: Guanyin in the Collection of the Palace Museum*, Beijing, 2012, pp.213-219.

See a related inscribed white and russet jade boulder, Qianlong mark and of the period, dated to 1764, which was sold at Sotheby's Hong Kong, 7 April 2011, lot 2838. See also a related pale green jade figure of Guanyin and attendant, 19th century, which was sold at Bonhams Hong Kong, 4 June 2015, lot 54.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

136 Y
A PALE GREEN JADE FIGURE OF SHOULAO
Qianlong
Carved as a standing figure of the God of Longevity, depicted with a jovial expression beneath a prominent domed forehead, dressed in flowing robes, holding an unfurled landscape handscroll with both hands, the stone of celadon tone with subtle russet inclusions and natural fissures, with a rosewood stand.
12.2cm (4 3/4in) high. (2).

£3,000 - 5,000
CNY28,000 - 47,000

清乾隆 青白玉雕壽翁展畫像

Provenance: Spink and Son Ltd., London, 8 April 1976 (insurance valuation letter)
A Scottish private collection

來源： 倫敦古董商Spink and Son Ltd.，獲得於1976年4月8日（保險評估信）
蘇格蘭私人收藏

The 'God of Longevity,' also known as the 'Star of Longevity,' was originally the name of a celestial body, also referred to as the Southern Pole Elder Star. As exemplified in the present lot, he is traditionally depicted as an elderly man with a high forehead, symbolising wisdom and longevity.

The aspiration for longevity was deeply rooted in Chinese culture, yet it was believed that only in times of peace and prosperity—when the nation flourished and resources were abundant—could people enjoy long lives, as the saying goes 'When the world is like spring, people live long' (世如春而人多壽). The Qing Imperial Court placed great importance on longevity culture, with the Kangxi and Qianlong Emperors each hosting two grand banquets known as the Feast of a Thousand Elders (*Qiansou yan* 千叟宴), honouring elderly subjects of exceptional age. These opulent celebrations not only reinforced the bond between the emperor and his people but also underscored the Court's veneration of the elderly. Numerous artworks celebrating longevity were commissioned by the Qing Court. For a related example, see the painting 'God of Longevity Appreciating a Painting' (*Shouweng guan hua* 壽翁觀畫) by the Qing Court painter Sun Hu (孫祜 c.18th century), in the collection of the Palace Museum, Taipei (acc.no. 故畫003372N000000004).

Also, compare with a related celadon jade figure of Shoulao, Qing dynasty, in the Qing Court collection, illustrated in *Compendium of Collections in the Palace Museum: Jade*, vol.8, p.284, pl.256.

See also a related pale green jade figure of Shoulao, 18th century, which was sold at Bonhams London, 7 June 2021, lot 645.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

137
A PALE GREEN DOUBLE-GOURD BRUSH WASHER
Qianlong
Naturalistically carved in the shape of a double-gourd, entangle in gnarled branches issuing large curling leaves and entwining tendrils around the exterior of the body, with a bat resting below the mouth rim, the stone of pale green tone with subtle russet flecks.
10.5cm (4 1/8in) long.

£5,000 - 8,000
CNY47,000 - 75,000

清乾隆 青玉葫蘆筆洗

Provenance: Spink & Son Ltd., London, 8 April 1976 (insurance valuation letter)
A Scottish private collection

來源：倫敦古董商Spink & Son Ltd., 1976年4月8日（保險評估信）
蘇格蘭私人收藏

Compare with a related 'double gourd' washer, 18th century, illustrated in *The Complete Collection of Treasures from the Palace Museum: Jade, 6*, Beijing, 2011, p.204, no.294. See also a related white jade 'double-gourd' washer, 18th century, which was sold at Bonhams London, 3 November 2022, lot 163.

137

138
A WHITE JADE CARVING OF THE THREE AUSPICIOUS FRUITS
Qianlong
Naturalistically carved as a grouping of two pomegranates, two peaches, and a finger citron, all borne on gnarled, leafy branches, the stone of a white tone with light brownish fissures, with a fitted wood stand.
6.2cm (2 3/8in) long. (2).

£3,000 - 5,000
CNY28,000 - 47,000

清乾隆 白玉雕三多紋擺件

Provenance: Number Forty (Antiques) Ltd., Alresford, 4 July 1969 (invoice)
A Scottish private collection

來源：英國奧爾斯福德古董商Number Forty (Antiques) Ltd.，1969年7月4日（據收據）
蘇格蘭私人收藏

In Chinese culture, the 'three auspicious fruits'—pomegranate, peach, and finger citron—embody the blessings of prosperity, longevity, and happiness. The pomegranate, with its multitude of seeds, signifies abundance, fertility, and the wish for numerous descendants. The peach, a symbol of longevity and well-being, is closely associated with the Queen Mother of the West, who, according to legend, holds the banquet of peaches of Immortality and grants them to the Immortals. The finger citron, also known as Buddha's hand, represents happiness, wealth, and divine protection. See a related brown and greenish-white jade carving of the three auspicious fruits, 18th century, which was sold at Christie's New York, 20 September 2013, lot 1738.

138

SPINK & SON, LTD.

Invoice

139
A RARE WHITE AND RUSSET 'BUDDHIST LION AND CUB' JADE
17th century
The large pebble of flattened form, smoothly carved as a Buddhist lion standing foursquare atop cloud swirls, the mane with tightly packed curls, clasping in its mouth a spray of *lingzhi*, a young cub in front playfully reaching for it, wood stand.
8cm (3 1/8in) high. (2).

£4,000 - 6,000
CNY38,000 - 56,000

十七世紀 白玉帶皮雕太獅少獅擺件

Provenance: Spink & Son Ltd., London, 15 December 1959 (invoice)
A Sottish private collection

來源： 倫敦古董商Spink & Son Ltd.，1959年12月15日（收據）
蘇格蘭私人收藏

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

140 Y
A GREY AND RUSSET JADE CARVING OF A HORSE
19th century
Naturalistically carved as a horse in a foursquare stance, gazing forward with an alert expression, finely detailed with incised manes, a hanging tail, almond-shaped eyes, and pricked ears, the stone of greyish celadon tone with white patches and natural fissures, with a fitted rosewood stand.
22cm (8 3/4in) long. (2).

£3,000 - 5,000
CNY28,000 - 47,000

十九世紀 玉馬

Provenance: Liberty & Co. Ltd., London, 1957 (invoice)
Spink & Son Ltd., London, 8 April 1976 (insurance valuation letter)
A Scottish private collection

來源： 倫敦古董商Liberty & Co. Ltd.，1957年（收據）
倫敦古董商Spink & Son Ltd.，1976年4月8日（保險評估信）
蘇格蘭私人收藏

The horse symbolises speed, perseverance, success, and nobility, carrying a wealth of auspicious meanings through homophones and idiomatic expressions. One of the most well-known is *ma dao cheng gong* (馬到成功), meaning 'success arrives with the horse,' a metaphor for swift and effortless victory. The horse also embodied the aspirations and struggles of literati scholars, representing their quest for a discerning ruler who would recognize their talents—much like the legendary Bo Le (伯乐), famed for his ability to identify extraordinary steeds.

See a related celadon jade recumbent horse, Qing dynasty, in the Qing Court Collection, Palace Museum, Taipei (acc.no.故玉 000756N000000000).

See also a related pale celadon jade figure of a standing horse, 18th/19th century, which was sold at Sotheby's Hong Kong, 30 May 2018, lot 556.

Invoice

141
A BLUE GLASS 'GRAPE' PENDANT
Qing Dynasty
The blue glass pendant cut in the form of a bunch of ripe grapes against a large leaf incised with veins, hung from a green chord attached to a white jade cylinder with bosses, and a walnut carving of a monkey with finely incised hair, terminating in two spherical bone pendants.
Overall 21cm (8 1/4in) long.

£1,500 - 2,000
CNY14,000 - 19,000

清 藍料葡萄形墜

Provenance: a Scottish private collection

來源：蘇格蘭私人收藏

Such pendants were used as toggles in one's sash to carry tobacco pouches or small pill or seal boxes. Compare with a related tourmaline carving of grapes and squirrel, Qing dynasty, in the Qing Court Collection, illustrated in *Gugong zhenbao*, Beijing, 2004, p.124. The walnut carving of a monkey on the present lot is particularly fine. See a group of walnut carvings of boats, animals and flower baskets, Qing dynasty, illustrated in *A Garland of Treasures: Masterpieces of Precious Crafts in the Museum Collection*, Taipei, 2016, pp.120-121.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

142
A WHITE JADE ARCHAISTIC PLAQUE
18th/19th century
Of rectangular form, one side carved with two cartouches containing the characters *ru yi* and *chang ming fu gui* respectively, carved with archaistic *kui*-dragon scrolls and geometric patterns surrounding the cartouches, the reverse similarly carved around a cartouche with a peony, an aperture at the top of the plaque.
6.9cm (2 3/4in) long.

£3,000 - 5,000
CNY28,000 - 47,000

十八/十九世紀 白玉夔龍紋牌
「長命富貴」「如意」款

The inscriptions on the present lot reads *changming fugui* (長命富貴) meaning 'longevity and prosperity,' and *ruyi* (如意) which means 'as you wish,' endowing the piece with auspicious significance. See a related white jade plaque carved with *kui*-dragon scrolls and inscriptions, Qing dynasty, in the collection of the Jinci Museum, illustrated by Gu Fang, *Chinese Jades in Traditional Collections* (中國傳世玉器全集), vol.6, Beijing, 2010, p.3.

See a related white jade plaque, Qing dynasty, which was sold at Bonhams London, 9 November 2017, lot 262.

142

143 ΥΦ
A PALE GREEN JADE SNUFF BOTTLE
18th/19th century
The body of flattened pear shape surmounted by a cylindrical neck, the stone of a pale celadon tone, with an ivory spoon and an aventurine stopper.
5.8cm (2 1/4in) high. (2).

£2,000 - 3,000
CNY19,000 - 28,000

The item within this lot containing ivory has been registered in accordance with the Ivory Act (Section 10). Ref.X8GZHU3Y

該批次中含有象牙的物品已根據《象牙法案》（章節10）
註冊Ref.X8GZHU3Y

十八/十九世紀 素面白玉鼻煙壺

See a similar white jade snuff bottle, 18th century, which was sold at Sotheby's New York, 29 March 2022, lot 587.

143

THE PROPERTY OF A EUROPEAN FAMILY

144 *
A WHITE JADE 'HEHE ERXIAN' JADE BOULDER
Qianlong
Meticulously carved in varying levels of relief with a jagged mountainous scene with two Immortals in long, flowing robes attempting to catch a bird, the upper-left corner intricately worked in openwork featuring branches of the *wutong* tree, the stone of even white colour with a subtle tinge of pale green.
15cm (5 7/8in) long.

£2,500 - 3,500
CNY24,000 - 33,000

清乾隆 白玉「和合二仙」山子

Provenance: a British private collection, acquired circa 1901-1902, and thence by descent

來源： 英國私人收藏，獲得於約1901-1902，並由後人保存迄今

The *Hehe Erxian*, also known as the 'Two Immortals of Harmony and Union,' are traditionally associated with a long and happy marriage. These Daoist Immortals trace their origins to the Tang dynasty (618–906) poet-monks Hanshan and Shide. By the late Ming dynasty, they were commonly depicted holding a lotus and a box—objects that form a visual pun on the homophones *he* (harmony) and *he* (union). In 1733, the Yongzheng Emperor formally decreed that they should be known as the 'Saints of Harmony and Unity.' See a related celadon jade carving of a vase flanked by the *Hehe Erxian*, Qing dynasty, in the Qing Court Collection, the Palace Museum, Beijing (acc.no.故00098325).

See a related pale celadon jade 'Hehe Erxian' boulder, Qianlong, which was sold at Sotheby's London, 9 November 2018, lot 402.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

145 Y

A LARGE PALE GREEN JADE 'CHRYSANTHEMUM' BRUSH WASHER

18th century

Crisply carved and hollowed as a large chrysanthemum head with fluted petals and curved tips, the interior with a large disc floret, the exterior with further gnarled branches issuing undulating leaves and further blossoming chrysanthemums carved and pierced in high relief, a dragonfly perched on the edge and further insects underneath, elaborately carved wood stand.

21.6cm (8 1/2in) wide. (2).

£8,000 - 12,000
CNY75,000 - 110,000

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

十八世紀 青玉菊花紋洗

See an earlier jade chrysanthemum brush washer, Ming dynasty, in the Palace Museum, Taipei (acc.no.故玉000515N000000000). Jade chrysanthemum brush washers were more commonly carved in the Mughal style during the Qianlong period. See one for example, also in the Palace Museum, Taipei (故玉003807N000000000). It is more common to see jade brush washers in the form of mallow flowers, lotus or prunus. see for example, a pale green jade 'prunus' brush washer, 18th century, which was sold at Bonhams London, 7 June 2021, lot 616.

Underside

THE PROPERTY OF A LADY 女士藏品

146 *
A LANGYAO-GLAZED VASE
Kangxi
Of elegant baluster shape surmounted by a tall cylindrical waisted neck with flaring mouth rim, covered in a lustrous deep-red glaze thinning to a mushroom-grey tone at the mouth, with later European gilt mount stand.
39.5cm (15 1/2in) high.

£3,000 - 5,000
CNY28,000 - 47,000

清康熙 紅釉觀音瓶

Provenance: a European private collection

來源： 歐洲私人收藏

The *langyao* glaze, also known as sang-de-boeuf, first emerged from the Jingdezhen kilns during the Kangxi reign. It was developed under the supervision of Lang Tingji (郎廷極, 1663-1715), and is therefore known as '*Langyao* red.' Renowned as the most vivid among China's esteemed copper-red glazes, it became a subject of frequent imitation in the periods following Kangxi.

The shape of the vase is known as *Guanyin ping* (觀音瓶), named for its elegant form reminiscent of the graceful figure of Guanyin. This form was first created during the Kangxi period. See a sang-de-boeuf glazed vase of similar form, Kangxi period, in the Qing Court Collection, Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum: Monochrome Porcelain*, Hong Kong, 1999.

See a similar *Langyao*-glazed baluster vase, Kangxi, which was sold at Bonhams London, 18 May 2023, lot 138. See also a related *Langyao* red-glazed vase, Kangxi, which was sold at Bonhams London, 17 May 2018, lot 241.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

THE PROPERTY OF AN ENGLISH ESTATE
英國私人遺產

147
A POWDER-BLUE-GLAZED BOTTLE VASE
Kangxi six-character mark and of the period
Of elegant pear shape, rising from a short straight to a tall cylindrical neck, covered in a lustrous blue glaze, the mouth rim, interior and base glazed white with the mark within a double circle.
30.5cm (12in) high.

£12,000 - 15,000
CNY110,000 - 140,000

清康熙 灑藍釉長頸瓶
青花「大清康熙年製」楷書款

Provenance: an English private collection

來源：英國私人收藏

The glaze applied on the present lot is known as 'powder-blue glaze' (*salan you* 灑藍釉). It was first created at Jingdezhen during the Xuande period of the Ming dynasty and reached full maturity during the Kangxi period of the Qing dynasty. To achieve this glaze, a bamboo tube was dipped into a cobalt-blue glaze solution and used to blow the pigment onto the surface of a previously fired white-glazed porcelain vessel. This technique resulted in an uneven distribution of pigment, forming speckled patterns of varying density and depth. A thin layer of transparent glaze was then applied, followed by high-temperature firing. The residual white-glazed areas, reminiscent of drifting snowflakes, subtly emerged through the rich blue surface, hence this glaze is also known as 'snowflake blue glaze' (*Xuehualan you* 雪花藍釉). See a related powder-blue-glazed long neck bottle vase, Kangxi period, in the collection of the Palace Museum, Beijing (acc.no. 新00114561).

Compare with a related powder-blue-glazed bottle vase, Kangxi, which was sold at Bonhams New York, 18 March 2024, lot 68.

148 * ▲
A SOFT-PASTE WHITE-GLAZED BEEHIVE-SHAPED WATERPOT, TAIBO ZUN
Kangxi
The domed vessel with orange-peel skin surmounted by a small waisted neck with flaring mouth rim, the sides incised with three roundels containing archaistic *chilong*, covered in a creamy ivory-white glaze.
12cm (4 3/4 in) diam.

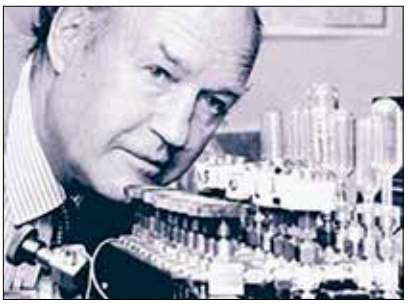
£3,000 - 5,000
CNY28,000 - 47,000

清康熙 白釉暗刻團螭紋太白尊

Provenance: Professor E.T. Hall C.B.E (1924-2001)
Christie's London, 7 June 2004, lot 70

來源： 大英帝國勛章獲得者E.T. Hall教授(1924-2001)舊藏
倫敦佳士得，2004年6月7日，拍品編號70

Professor Edward Thomas Hall C.B.E (1924-2001) was a scientist and inventor. Educated at Eton and New College, Oxford, he became a leading expert in the development of archaeometry, radio-carbon dating and research in thermoluminescence techniques. A trustee of the National Gallery and the British Museum, he sat on the Advisory Council of the Science Museum. He was also a hot-air balloon pilot and created his own balloon. He was a regular client at Bluett's and purchased Qing Imperial monochromes. See R.Davids and D.Jellinek, *Provenance*, Oxford, 2011, pp.211-212.


Professor E.T. Hall C.B.E (1924-2001)

The *Taibo zun* vessel such as the present lot is typical of the Kangxi reign. Its name derives from the Tang dynasty poet Li Bai (701-762), also known as Li Taibo who was notorious for his drinking, and is often depicted leaning against a wine jar of this form. This shape is also referred to as a *jizhao zun*, as it resembles a chicken coop. Waterpots of this beehive shape are more commonly found with peachbloom glazes. See for example, one peachbloom-glazed waterpot, Kangxi mark and period, in the Sir Percival David collection, the British Museum, illustrated by R.Scott, *Qing Porcelain for the Imperial Court from the Percival David Foundation of Chinese Art*, Singapore and London, 1997, no.60.

See a similar soft-paste beehive-shaped waterpot, Kangxi, in the Art Gallery of New South Wales, Sydney (acc.no.348.1994). A related white-glazed waterpot, Kangxi six-character mark and of the period, is illustrated by J.Ayers, *Chinese Ceramics: The Koger Collection*, p.167, pl.139, where the glaze is described as 'moon-white' and the medallions are of 'a dragon biting another creature, and a bat'. Another white-glazed beehive waterpot, Kangxi, is illustrated in *The Wonders of the Potter's Palette: Qing Ceramics from the Collection of the Hong Kong Museum of Art*, Hong Kong, 1984, pp.64-65, no.28.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

149

A GREEN AND CAFÉ-AU-LAIT-GLAZED WINE CUP

Yongzheng six-character mark and of the period

Thinly potted rising from a short straight foot with deep sides to a slightly everted rim, the exterior glazed apple-green thinning to white on the rim, the interior glazed brown, the base white with underglaze blue mark within a circle.

5.6cm (2 2/8in) diam.

£6,000 - 8,000
CNY56,000 - 75,000

清雍正 綠褐釉小盃
青花「大清雍正年製」楷書款

The green glaze applied to the exterior of the cup is also known as 'watermelon rind green glaze' (*guapi lü you* 瓜皮綠釉) due to its resemblance to the colour of watermelon rinds. It is a low-temperature coloured glaze that uses copper oxide as its colourant. The glaze is lustrous, exhibiting a bright, vivid emerald-green hue. This glaze was first developed during the Jiajing period of the Ming dynasty and revived in the Kangxi period.

The present lot is distinguished by its striking colour combination, featuring an amber-toned interior glaze contrasted with a rich green exterior glaze. This palette may have been inspired by the cups produced at the Gongxian kilns during the Tang dynasty, see two related green-and-amber-glazed cups, Tang dynasty, illustrated in *Sekai tōji zenshū* (*Ceramic Art of the World*) (世界陶瓷全集), Tokyo, 1976, vol.11, p.240, fig.65.

See a related small yellow-glazed cup, Yongzheng six-character mark and of the period, which was sold at Bonhams London, 6 November 2014, lot 30. See also a related small aubergine-glazed cup, Yongzheng six-character mark and of the period, which was sold at Bonhams Hong Kong, 29 November 2023, lot 892.

150

150
A SMALL GE-TYPE WATERPOT
Qing Dynasty, or earlier
The vessel of compressed globular shape with a short and waisted neck, covered overly in a greyish-cream glaze suffused with a 'gold wire and iron thread' crackle, supported on three short nipple feet exposing a reddish clay body.
5.8cm (2 1/4in) diam.

£4,000 - 6,000
CNY38,000 - 56,000

清或以前 哥釉三足小水丞

Provenance: Alice Boney, New York, 1956 (as Song dynasty)
Dr. B. Fujimura, Berkeley, California, 21 December 1956
Bonhams New York, 21 March 2022, lot 190

來源： Alice Boney，紐約，1956年（斷代為宋）
B. Fujimura博士，伯克利，加利福尼亞，1956 年 12 月 21 日
紐約邦瀚斯，2022年3月21日，拍品編號190

Compare with the small celadon-glazed censer of closely related form in the Qing Court Collection, illustrated in *The Complete Collection of Treasures of the Palace Museum: Monochrome Porcelain*, Hong Kong, 1999, p.224, no.202, described as imitating *Guan* glaze from the Ming dynasty.

For a small *ge*-type brush washer of the Yuan or early Ming dynasty displaying similar darker 'iron-wire' crackle with 'golden' threads, see Sotheby's London, 4 November 2020, lot 183.

151
A SMALL GUAN-TYPE FOLIATE DISH
18th century
Of foliate form with six lobes, supported on a slightly tapered short foot, covered overall with a crackled greyish-blue glaze thinning to the mouth-rim with a mushroom tone and to the foot revealing the dark-brown body, with a fitted box.
14.2cm (5 5/8in) diam. (2).

£20,000 - 30,000
CNY190,000 - 280,000

十八世紀 仿官釉葵瓣口盤

Provenance: Christie's London, 8 November 2016, lot 30

來源： 倫敦佳士得，2016年11月8日，拍品編號30

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

Song dynasty *Guan* kiln porcelain is characterised by its simple yet archaic forms, with a glaze that is exceptionally fine, smooth, and jade-like, embodying a natural and unpretentious aesthetic. The reproduction of *Guan* kiln porcelain was mostly undertaken by the Imperial kilns, with no expense spared to achieve both the form and spirit of the originals. Among these, the most accomplished reproductions were produced during the Yongzheng and Qianlong reign periods of the Qing dynasty, as exemplified by the present lot.

The glaze of Song *Guan* kiln wares and their Ming and Qing reproductions predominantly exhibits varying shades of blue-green. A defining characteristic is the intricate network of crackles, with patterns differing in size and density. The glaze has a jade-like texture, and in most pieces, it thins towards the rim, partially revealing the body, resulting in the 'purple rim' (*zikou* 紫口) effect. The foot, where the glaze is scraped off to reveal the body, appears iron-brown after firing due to the high iron oxide content in the clay, resulting in the 'iron foot' (*tiezu* 鐵足) effect. Both the shape and the glaze of the present lot follow Song dynasty prototypes, for comparison, see three *Guan* foliate dishes, Song dynasty, illustrated in *The Complete Collection of Treasures of the Palace Museum: Porcelain of the Song Dynasty (II)*, Hong Kong, 1996, pp.31-33.

Comparing the crackle patterns in the glaze of Song dynasty *Guan* kiln porcelain with those in Ming and Qing reproductions, it is observed that the crackles in Song *Guan* kiln porcelain are generally short and dense, whereas those in Ming and Qing imitations are more sparse and elongated. Additionally, the crackle lines in Ming and Qing reproductions, seen in the present lot, tend to be straighter and less curved compared to those in Song *Guan* kiln porcelain. For more discussion on the similarities and differences of the *Guan* wares between the Song dynasty and the Ming and Qing dynasties, see Duan Hongying, 'The Microstructure Characteristic Research on Song dynasty Guan Wares and Guan-typed Wares of the Ming and Qing Dynasties Collected in the Palace Museum' (故宮博物院藏宋代官窯及明清仿官瓷器的顯微特征), in *Palace Museum Journal*, 2010 (5), vol.151, pp.165-183.

See a related *Guan*-type incense burner, Yongzheng mark and period, which was sold at Christie's New York, 24 September 2020, lot 849.

151

152

152
A YELLOW-GLAZED SAUCER-DISH
Yongzheng six-character mark and of the period
Thinly potted with rounded sides rising from a short inward-tapering foot, covered in a rich egg-yolk yellow glaze save the base with underglaze blue reign mark within a double circle.
14.2cm (5 5/8in) diam.

£4,000 - 6,000
CNY38,000 - 56,000

清雍正 黃釉盤
青花「大清雍正年製」楷書款

Provenance: an Asian private collection

來源：英國私人收藏

As documented in the 17th volume of *The History of the Palace of the Reigning Dynasty* (國朝宮史), compiled in the thirty-fourth year of the Qianlong reign (1769), ceramics featuring yellow glaze on both the interior and exterior were exclusively reserved for the uses of the Emperor, Empress dowager and Empress.

See a similar yellow-glazed dish, Yongzheng mark and of the period, illustrated in *Chinese Porcelains: The S.C. Ko Tianminlou Collection*, Part I, Hong Kong, 1987, no.140.

See a similar pair of yellow-glazed dishes, Yongzheng six-character marks and of the period, which was sold at Bonhams London, 16 May 2024, lot 39.

153
A RARE BLUE-GLAZED SAUCER-DISH
Qianlong seal mark and of the period
Finely potted with curving sides rising from a short slightly inward-tapering foot, the interior and exterior covered in a rich monochrome blue glaze thinning to white on the mouth rim, the base glazed white.
16cm (6 1/4in) diam.

£1,500 - 2,000
CNY14,000 - 19,000

清乾隆 霽藍釉盤
青花「大清乾隆年製」篆書款

Provenance: John E. Bodie OBE (1930-2023), London, collection no.72

Published, Illustrated and Exhibited:
The Oriental Ceramic Society, *The World in Monochromes*, 16 April-20 June 2009, no.197 (label). John E. Bodie loaned 8 pieces to this exhibition.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

來源：大英帝國官佐勳章獲勳人John E. Bodie(1930-2023)，倫敦，
藏品編號72

展覽著錄：東方陶瓷學會，《The World in Monochromes》, 2009年4月16日-6月20日，編號197（據標籤）。John E. Bodie曾借展8件藏品給此展覽。

A similar blue-glazed dish, Qianlong seal mark and of the period, in the Zhuyuetang collection, is illustrated in *A Millenium of Monochromes*, Geneva, 2019, p.246, no.103a-b.

Compare with a very similar blue-glazed dish, Qianlong seal mark and of the period, which was sold at Sotheby's New York, 23 March 2022, lot 347.

153

154
AN IRON-RED AND UNDERGLAZE BLUE 'DRAGON' DISH
Daoguang seal mark and of the period
The shallow rounded sides supported on an inward-tapering foot, decorated on the interior with a central medallion enclosing an iron-red five-clawed dragon writhing against a ground of swirling waves, the exterior similarly decorated with nine iron-red five-clawed dragons above crashing waves.
17.6cm (7in) diam.

£4,000 - 6,000
CNY38,000 - 56,000

清道光 青花紅彩海水龍紋盤
青花「大清道光年製」篆書款

Provenance: John Sparks Ltd., London (label)
A British private collection

來源： 倫敦古董商John Sparks Ltd.（據標籤）
英國私人收藏

The design on the present lot is executed in an imitation of Ming style, featuring the dragon's eyes arranged horizontally and its claws depicted in a circular form. The ornamentation on this piece carries two significant meanings: firstly, it alludes to the traditional saying 'The dragon begets nine sons', and secondly, it serves as a symbol of Imperial authority. In Chinese culture, the number nine has long been considered the most exalted and auspicious one. As such, the motif of nine dragons represents the emperor's supreme and unrivalled power. A similar iron-red and underglaze blue 'dragon' dish, Daoguang seal mark and of the period, is illustrated in *Qingdai ciqi shangjian*, Hong Kong, 1996, p.223, no.287.

See a very similar blue and white and iron-red decorated 'dragon' dish, Daoguang seal mark and of the period, which was sold at Christie's London, 3 November 2020, lot 181.

154

THE PROPERTY OF A GENTLEMAN 紳士藏品

155
A SUIT OF CEREMONIAL ARMOUR AND HELMET
Late Qing Dynasty
The silk robe embellished with brass studs throughout and detailed with gold embroidery, the suit comprising a number of detachable matching panels including the main front-opening long-sleeved jacket designed with a large dragon roundel, trimmed with velvet, with detachable epaulettes on the shoulders with metal fittings with further dragons, the matching apron divided into two panels opening at the centre with a further shaped apron panel stitched with a mythical-beast head, with cap and helmet decorated with writhing dragons.
The jacket, 212cm (83 1/2in) wide, the apron 102.5cm (40 2/8in) long. (7).

£15,000 - 25,000
CNY140,000 - 240,000

晚清 鎖甲紋緞團龍紋綴銅釘甲冑

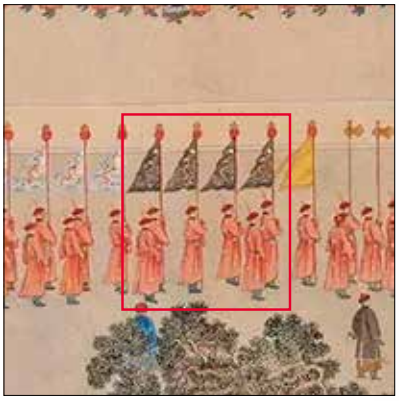
Ceremonial suits of armour, such as the present lot, were an essential component of the Imperial wardrobe during the Qing dynasty. Throughout the year, a variety of ceremonies were held at the Imperial Palace, drawing hundreds of people to the vast courtyards to participate in official rituals.

Historical evidence indicates that early Manchu military uniforms were virtually identical to their riding attire, with the addition of chainmail coats. However, dress or parade armour did not emerge until after the Manchu conquest. The ceremonial armour worn by guards at the Forbidden City and high-ranking members of Qing society was modelled on Ming dynasty prototypes. These elaborate suits featured metal plates covered with sumptuous silks and adorned with gilt brass fittings, reflecting both martial authority and refined opulence. A related suit of silk armour, 19th century, similarly embroidered with dragon medallions, in the Minneapolis Institute of Art is illustrated by R.D.Jacobsen, *Imperial Silks*, vol.1, Minneapolis, 2000, p.342, fig.56b. See also a related suit of ceremonial armour, in the Palace Museum, Beijing, illustrated in *China: The Three Emperors 1662-1795*, London, 2005, p.157.

Compare with a related suit of ceremonial armour with helmet and quiver, late Qing dynasty, which was sold at Bonhams London, 12 May 2022, lot 91.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

Illustration of the flag for Director-General, Provincial Governor, Provincial Military Commander, and Regional Commander of the Green Standard Army



Wanshou Dianjing Tu (detail), image courtesy of The Palace Museum, Beijing

156 *

A RARE IMPERIAL EMBROIDERED GREEN-GROUND CEREMONIAL MILITARY 'DRAGON' BANNER

Qianlong

Of triangular form with flame-like edges, displaying a sinuous, five-clawed dragon in pursuit of a flaming pearl, amidst *ruyi* clouds, the dragon rendered in gold thread, all against a green ground, the reverse in salmon-pink.
212cm (83 1/2in) wide x 161cm (63 3/8in) high.

£20,000 - 30,000
CNY190,000 - 280,000

清乾隆 綠地緞繡云龍紋三角纛

Banners of varying colours played a crucial role in coordinating battlefield manoeuvres and maintaining order during military parades. The triangular form of this banner, with its flame-like edges, is an ancient design that appears in Chinese painting as early as the Tang dynasty and recurs throughout the history of Imperial China.

The precise identification of this banner remains elusive. One possibility is that it formed part of a set of five banners symbolising the *wuxing* (五行), or Five Phases, which represent the cosmic order. According to this system, the blue-green colour (*qing* 青) corresponds to the element wood and the direction east. Its associated animal emblem is the dragon, a symbol of power and protection.

Alternatively, this banner may have been linked to the Green Standard Army (*lǜyingbing* 綠營兵), the militia force of the Qing dynasty. Unlike the elite Manchu Eight Banners (*baqi*, 八旗), which had conquered the Chinese empire in 1644, the Green Standard Army was composed almost entirely of Han Chinese soldiers. Following the conquest, Manchu banner troops and their families were settled in segregated garrisons throughout the empire's major cities. This separation was intended to preserve their martial spirit, prevent assimilation, and project authority over the much larger Han Chinese population.

However, over time, the banner forces became increasingly inefficient and corrupt, as discipline eroded and opportunities for advancement dwindled. In contrast, the Green Standard Army took on the vital role of law enforcement across the empire. Though largely made up of Han Chinese soldiers, it was led by officers drawn from the Manchu Banners, ensuring Qing oversight.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

Stylistically, the embroidery on this banner suggests a dating to the first third of the 18th century. It may have identified a Green Standard Army company stationed in the capital, where their duties included guarding the city gates and maintaining public order. Examples of green dragon flags can be seen painted on the Imperial Court painting *Wanshou Dianjing Tu* which depicts a military parade held in the capital to celebrate the sixtieth birthday of the mother of the Qianlong Emperor. This painting is in the Palace Museum, Beijing, and is illustrated in *Qingdai Gongting shenghuo* (*Life in the Palace during the Qing Dynasty*), Beijing, 1985, pl.385.

See a very similar green military banner with a dragon, early 18th century, illustrated by J.E.Vollmer, *Silk for Thrones and Altars: Chinese Costumes and Textiles*, Paris, 2003, pp.74-75. A pair of similar white banners are in The Minneapolis Institute of Art (acc.nos.42.8.282 and 283).

See also a similar embroidered yellow 'dragon' banner, Qing dynasty, which was sold at Sotheby's Hong Kong, 9 October 2007, lot 1317.

Image courtesy of The Palace Museum, Taipei

157 *
A VERY RARE TURQUOISE-INLAID GILT-COPPER TRIPOD INCENSE BURNER, DING
Qianlong seven-character mark and of the period
With deep rounded sides supported on three columnar legs rising to a galleried rim flanked by a pair of upright loop handles, the body finely cast with cloud scrolls enclosed between a band of banana leaves around the base and a key-fret border accenting the neck, the reign mark *Da Qing Qianlong nian jing zao* cast in relief within a rectangular cartouche at the centre of the rim, the exterior of the body and both sides of the handles lavishly embellished with turquoise inlay.
19cm (7 1/2 in) high.

£40,000 - 60,000
CNY380,000 - 560,000

清乾隆 銅鎏金嵌綠松石鼎式爐
「大清乾隆年敬造」楷書款

Provenance: a French private collection, and thence by descent

來源： 法國私人收藏，並由後人保存迄今

During the Qing dynasty, Tibetan Buddhism was greatly favoured by the Manchu Court. In addition to constructing temples across the empire, the Court established Buddhist halls throughout the palace, where ritual implements and offering vessels were displayed before sacred images. To demonstrate the highest reverence, no expense was spared in the production of these objects, particularly those intended for use by the emperor and the Imperial Court. The present lot exemplifies this opulence and superb craftsmanship, characteristic of such Courtly ritual objects.

Unlike standard reign marks, the present lot bears a slightly different inscription, underscoring its special status. The mark, reading *Daqing Qianlong nian jingzao* (大清乾隆年敬造), translates as 'Respectfully made in the Qianlong reign of the Great Qing.' Notably, it features the term 'respectfully made' (敬造) instead of the more common 'made' (制) or *zhi*, a distinction that signifies its elevated importance. This inscription was reserved exclusively for the most significant ritual objects commissioned by the Qing Court, highlighting the exceptional status and reverence accorded to this piece.

The creation of the present lot involved complex techniques and the use of luxurious materials. The copper body was first cast and then gilded using the mercury-gilding process, in which gold was dissolved in mercury and applied to the surface. Upon heating, the mercury evaporated, leaving behind a rich, lustrous gold layer that accentuated the intricate raised decoration.

Enhancing its significance further, the censer is inlaid with turquoise; a stone regarded by the Tibetan people as sacred. Believed to dispel evil and ward off malevolent forces, turquoise symbolised auspiciousness and prosperity. It played an important role in Tibetan Buddhism and was commonly used to embellish figures and ritual objects. See for example, a turquoise-inlaid gold vase used in Tibetan ritual practice, Qing dynasty, in the Qing Court Collection, illustrated in *Gugong zhenbao*, Beijing, 2006, pp.92-93.

Incense burners such as the present example were originally part of the 'Five-Altar Offerings' (*wugong* 五供), a set of ritual vessels comprising an incense burner, two vases, and a pair of candlesticks. This was the most common group of furnishings displayed on altars or offering tables and was not exclusive to any particular religion. While they could be presented as a full set, incense burners were frequently used individually and sometimes displayed alone. For comparison, refer to a five-piece cloisonné enamel garniture, Qianlong marks and of the period, in the Palace Museum, illustrated in *Compendium of Collections in the Palace Museum: Enamels*, vol.3, Beijing, 2011, no.6.

A very similar incense burner, similarly decorated with turquoise inlays, Qianlong seven character mark and of the period, is in the Palace Museum, Taipei, illustrated in *A Special Exhibition of Buddhist Gilt Votive Objects* (金銅佛教供具特展), Taipei, 1995, no.20.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

158
A BRONZE RECTANGULAR INCENSE BURNER
Xuande seal mark, 17th/18th century
The censer heavily cast of rectangular shape with slightly tapering sides, supported on four integral corner feet, flanked by a pair of angular handles, the base cast with an apocryphal mark in *zhuanshu* script.
13cm (5 1/8in) wide.

£4,000 - 6,000
CNY38,000 - 56,000

十七/十八世紀 銅馬槽爐
「大明宣德年製」篆書款

The name of this shape of incense burner in Chinese, 'horse trough burner' (*macao lu* 馬槽爐) derives from its distinctive shape, which resembles a horse trough (馬槽). This form stands apart from the traditional designs of ancient bronze incense burners, which were based on the concept of a 'round heaven and square earth.' While most incense burners adhered to the round-heaven design, fewer adopted the square-earth form, as seen in the present lot. This piece, a Qing dynasty imitation of a Ming Xuande censer, is cast in solid bronze with a dignified and solemn presence. Its simplicity exudes a refined elegance, embodying the scholarly spirit.

See a similar bronze rectangular incense burner, 17th century, which was sold at Bonhams London, 9 November 2015, lot 296. Compare also with a similar bronze rectangular incense burner, 17th/18th century, which was sold at Christie's New York, 21 March 2014, lot 2285.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

159 W TP

A LARGE GILT-BRONZE STUPA CANOPY

Tibet, 14th century or later

The canopy set with a band of curving lotus lappets, encircling a raised circular platform rising to a bud-form finial, with a raised band encircling the neck, above a beaded rim suspending flame-form ornaments. *63.5cm (25in) diam.* (2).

£10,000 - 20,000
CNY94,000 - 190,000

西藏 十四世紀或以後 銅鎏金佛塔頂蓋

Provenance: Christie's London, 9 Nov 2010, lot 148

來源： 倫敦佳士得，2010年11月9日，拍品編號148

Gilt bronze stupa canopies from Tibet are finely crafted ritual objects used to adorn stupas (*chörten*) in monasteries and religious sites. These canopies, typically featuring elaborate repoussé work, are designed to symbolise the celestial heavens and provide a sacred covering for the reliquaries beneath. The use of gilt-bronze reflects both the region's metallurgical skill and the importance of luminosity in Tibetan Buddhist art, where gold is associated with divine radiance and enlightenment. See a related stupa and canopy, 15th century, atop the Kumbum, Gyantse, central regions of Tibet, illustrated by M.Rhie and R.Thurman, *The Sacred Art of Tibet: Wisdom and Compassion*, New York, 1991, p.54.

Fine China Trade Paintings from Martyn Gregory, London, Part II

Lots 160 - 183

Lot 182 (detail)

Martyn Gregory
SPARKES
Martyn Gregory
Special Exhibition
Chinese Export Paintings

Martyn Gregory and his Gallery

The Martyn Gregory Gallery has been for several decades the world's leading specialist in Chinese export paintings, and in other works by Western artists, both professional and amateur, who travelled in east and south Asia in the period 1750-1950. This specialist knowledge and connoisseurship developed gradually over several decades. Martyn Gregory cut his teeth as a dealer in European Old Master drawings; his first printed catalogue - 'Catalogue no. 1', issued while he was still in his twenties - contained a substantial group of drawings by Old Masters from Andriessen to Zanetti. This was followed by a dozen exhibition catalogues largely devoted to English and Dutch watercolours (with a leaning towards maritime subjects); at this time the gallery was located in Lancashire Court, off Bond Street ('opp Fenwicks', as the catalogues helpfully pointed out).

Catalogue 18 (1977) marked a departure: more ambitious than any of its predecessors, it accompanied Martyn Gregory's first exhibition dedicated to pictures related to the 'China trade'. This followed the discovery of an album containing over a hundred works relating to China in the mid nineteenth-century. The artist responsible for many of these works, Robert Morrison junior, was the son of the Protestant Missionary responsible for translating the Bible into Chinese.

This exhibition attracted a good deal of attention. In the view of the Daily Telegraph, the 239 paintings and drawings on show comprised 'an exhibition of rare fascination on two levels, those of art and history'. The exhibition included some outstanding watercolours by William Alexander, 'draughtsman' to the first British Embassy to China in 1793, and a strong group of works by George Chinnery, who spent the last 27 years of his long life sketching and painting in Macau. Both these artists would appear frequently in future catalogues over the next four decades. Also included were 37 pictures by Cantonese 'export' artists; the skill and versatility of these artists was not well appreciated at this time, and subsequent 'Martyn Gregory' catalogues have played a prominent role in enabling their work to be widely enjoyed and appreciated.

From this beginning the gallery developed its particular interest in art which related to the trade between China and the West. By now the gallery had crossed Piccadilly and was established in St James's; the 1977 exhibition was held at the gallery's new address of 34 Bury Street, where it remained for 46 years. Here it was one of a select group of galleries encircled by Berry Brothers, Turnbull & Asser, Fortnum & Mason, and Christie's - potential sources of fine wine, cheerful socks, Oolong tea and hitherto unrecognised masterpieces.

In 1979 the Gallery held its first exhibition in Hong Kong, initiating a sequence of annual shows held in various venues on Hong Kong Island. The 1982 exhibition in Hong Kong prompted the South China Morning Post to suggest that it was 'probably the last chance to see works of this kind and on this scale again'. Yet outstanding pictures relating to the 'China trade' continued to appear – stimulated perhaps by the several exhibitions in 1984 commemorating the bicentenary of the North American China trade, and the development of several noteworthy private, corporate and public collections of 'China trade' material. Interest in these pictures has not been diminished by the 'handovers' to China of Hong Kong (1997) and Macau (1999); on the fringes of China, and in China itself, collections and displays of Chinese 'export' pictures have appeared in the newly created and fast-developing museums of Guangzhou (Canton), Yinchuan, Hong Kong, Macau, and Singapore.

In addition to its annual exhibitions in Hong Kong the gallery exhibited regularly at the European Art Fair in Maastricht, the Winter Antiques Fair in New York, and at other venues in the United States. Each of the gallery's Hong Kong exhibitions has been accompanied by a detailed catalogue supplying biographical and historical context to the works; some are monographs devoted to single artists, notably George Chinnery, the Macanese artist Marciano Baptista, and the Chinese 'export' artists Lamqua and Tingqua. The gallery's hundredth catalogue appeared in 2019; the latest is no.103.

Martyn Gregory spends his spare time in Scotland, where he fishes for salmon and lives with his wife Penelope in a sixteenth-century castle in Angus, which they restored from a ruin in the 1990s.

A Hong merchant portrait by Spoilum

160 *
SPOILUM (ACTIVE 1770-1805)
Portrait of a Hong Merchant of Canton
Oil on canvas, framed.
70cm (27 1/2in) high x 52cm (20 1/2in) wide.

£30,000 - 50,000
CNY280,000 - 470,000

史貝霖（約活躍于1770-1805） 廣東行商肖像 布面油畫 有框

Provenance: Richard Milhender, Boston, Massachusetts
Acquired from the above by Martyn Gregory, London
An American private collection
Martyn Gregory, London

Published, Illustrated and Exhibited: C.Crossman, *The Decorative Arts of the China Trade*, Woodbridge, 1991, p.46, col.pl.10
Martyn Gregory, *A China Voyage: Historical Pictures by Chinese and Western Artists, 1780-1950, catalogue 79*, London, 2002, pp.104-105, no.92
P.A. van Dyke, 'Weaver Suckin and the Canton Silk Trade 1750-1781', *Review of Culture*, International Edition 29, 2009, p.107
Martyn Gregory, *George Chinnery, Artist of Macau: Historical Pictures by Western and Eastern Artists on the China Coast, catalogue 103*, London, 2023, p.52, no.47

來源：Richard Milhender，波士頓，馬薩諸塞州
Martyn Gregory從上處獲得，倫敦
美國私人收藏
倫敦古董商Martyn Gregory

展覽著錄：C.Crossman，《The Decorative Arts of the China Trade》，伍德布里奇，1991年，第46頁 ，圖版10
Martyn Gregory，《A China Voyage: Historical Pictures by Chinese and Western Artists, 1780-1950, catalogue 79》，倫敦，2002年，第104-105，編號92
P. A. van Dyke，《Weaver Suckin and the Canton Silk Trade 1750-1781》，《Review of Culture》，國際版29，2009年, 第107頁
Martyn Gregory，《George Chinnery, Artist of Macau: Historical Pictures by Western and Eastern Artists on the China Coast, catalogue 103》，倫敦，2023年，第52頁，編號47

From the mid-1780s until the first few years of the nineteenth century, Spoilum painted portraits in oils on canvas; generally these were half-lengths, like the present example, and his subjects comprised both Western and Chinese sitters. Faces are usually seen in half right profile, clearly outlined and with a degree of modelling which was congenial to Western tastes.

Spoilum's Chinese subjects were often members of the 'Co-Hong' - the group of a dozen wealthy Cantonese merchants who dealt directly with the Westerners, and were responsible for their good conduct. The present portrait is probably one of these. The rank of a 'Hong merchant' (and other civil officials) might be indicated by the colour and quality of his hat-button; in this case the blue hat-button should denote an official of the third, fourth or fifth grade, there being nine categories in all. Status was also conveyed by the rank badge attached to the surcoat, each civil grade being indicated by a particular species of bird - here perhaps a goose (fourth rank).

Although the sitter in the present portrait remains unidentified, his facial features bear a resemblance in a number of other portraits. These include a Hong merchant portrait by Spoilum, illustrated by F.D.Grant Jr., *The Chinese Cornerstone of Modern Banking: The Canton Guaranty System and the Origins of Band Deposit Insurance 1780-1933*, Leiden, 2014, pl.13, p.149; as well as another portrait of a Hong merchant by a follower of Spoilum, which was sold at Christie's New York, 25 January, 2011, lot 151.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

Engraving of William Read

161
SPOILUM (ACTIVE 1770-1805)
Portrait of William Read of Philadelphia
Oil on canvas, framed.
70cm (24in) high x 51cm (20in) wide.

£25,000 - 30,000
CNY240,000 - 280,000

史貝霖（活躍於1770-1805年）費城William Read肖像 布面油畫 有框

Provenance: Dr George Clymer (1883-1953), great-great-grandson of the sitter
Mrs George Clymer (his widow)
W.B. Shubrick Clymer, Harrisville, N.H. (1906-1972) (her son)
Martyn Gregory, London

Published, Illustrated and Exhibited: Martyn Gregory, *China Trade Pictures, catalogue 34*, Hong Kong, 1983, pp.76-77, no.80
Martyn Gregory, *Revealing the East: Historical pictures by Chinese and Western artists 1750-1950, catalogue 91*, London, 2013/2014, pp.76-77, no.80

來源：George Clymer (1883-1953)博士，像中人物的曾曾孫
George Clymer夫人（前者遺孀）
W.B. Shubrick Clymer，哈里斯維爾，美國新罕布什爾州（前者兒子）
倫敦古董商Martyn Gregory

展覽著錄： Martyn Gregory，《China Trade Pictures, catalogue 34》，香港，1983年，第76-77頁，編號80
Martyn Gregory，《Revealing the East: Historical pictures by Chinese and Western artists 1750-1950, catalogue 91》，倫敦，2013/2014，第76-77頁，編號80

Last recorded by the Frick Art Reference Library in the 1970s, this striking portrait is an outstanding example of the distinctive work of the Cantonese artist Spoilum. The sitter, William Read (1767-1846), made several voyages to China.

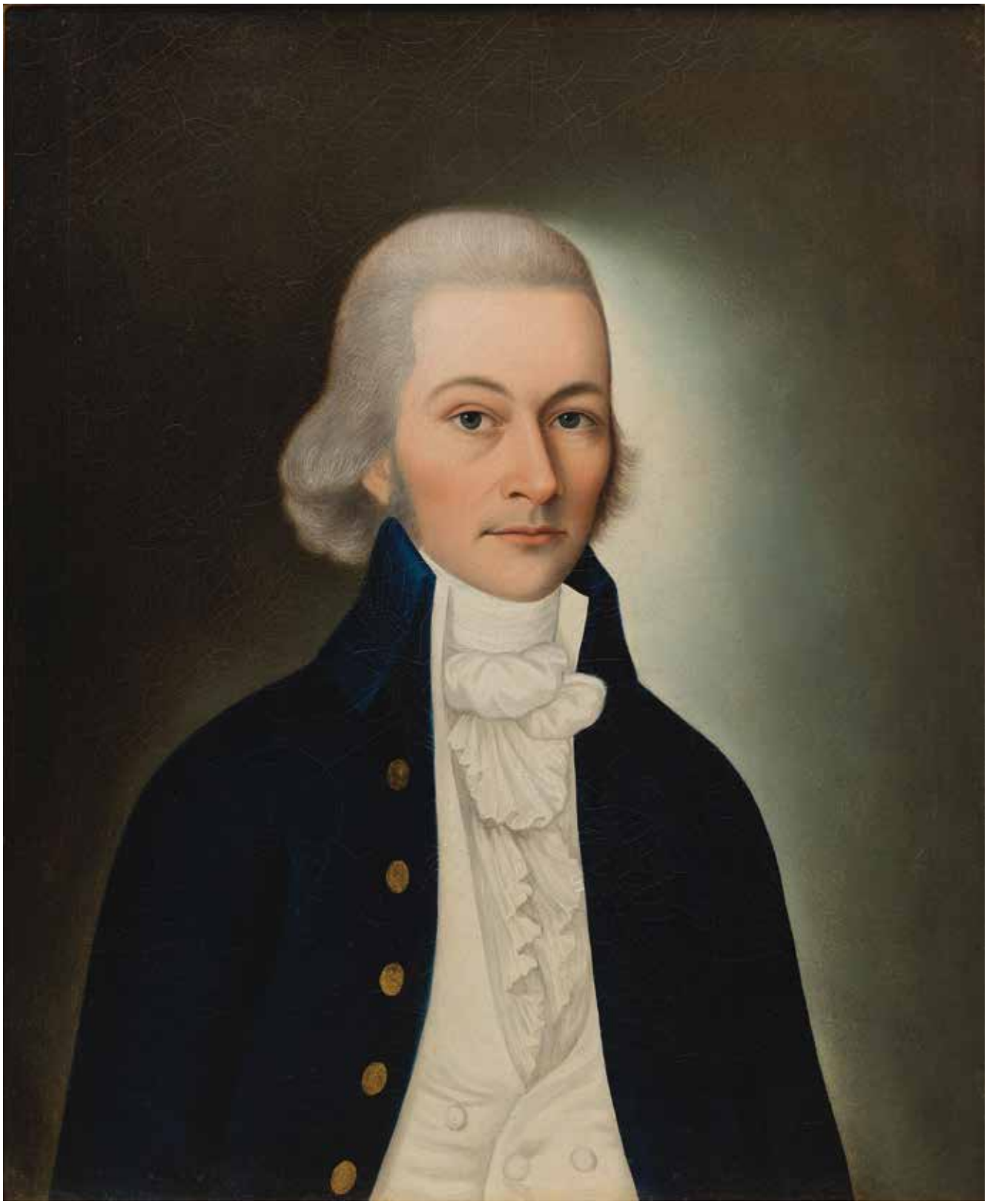
His father, George Read, was one of the signers of the Declaration of Independence; he served as President of Delaware, then U.S. Senator and finally Chief Justice of Delaware until his death in 1798.

In 1789, William Read sailed to Canton on the ship Union belonging to Mordecai Lewis & Co. In 1792 William applied to return to Canton as supercargo aboard the ship Senue. His father recommended him as being of the best disposition, strict integrity and probity (*Life and Correspondence of Gauge Rad* by William T. Read, Philadelphia, 1870, 550).

In 1805, William Read became a pioneer of the American opium trade with China, sailing to Canton via Batavia as supercargo on the Bingham. Imports of American opium from Smyrna to China had been initiated the year before by the ship Pennsylvania. The Historical Society of Philadelphia holds letter written by William Read in Canton in November 1605 and January 1806. These record that the Bingham was carrying opium (from Smyrna), but two opium vessels had arrived shortly before her, and others followed soon after, resulting in a something of a glut on the market for Turkey opium. The price of opium in Canton fell sharply, but Read was still able to make a profit of over $11,000 on the opium in his charge (see J.M.Downs, *The Golden Ghetto*, Hong Kong, 1997, pp.114-15).

In this venture William Read was in the employ of the well-established Philadelphia firm of Willings and Francis. The families of Willing, Meredith, Reed and Clymer, all linked by marriage, constituted an influential Philadelphia-based political and mercantile grouping; the present portrait was passed down by the descendants of George Clymer, another signatory to the Declaration of Independence.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.



162 *
LAMQUA (ACTIVE 1820-1860)
Portrait of an officer of the East India Company
Oil on canvas, signed to upper right, 'Lamqua', framed.
58.4cm (23in) high x 45.7cm (18in) wide.

£15,000 - 20,000
CNY140,000 - 190,000

關喬昌（約活躍于1820-1860） 東印度公司職員肖像 布面油畫 有框

Provenance: Martyn Gregory, London
A Hong Kong collection
Martyn Gregory, London

Published, Illustrated and Exhibited: C.Crossman, *The Decorative Arts of the China Trade*, Woodbridge, 1991, pp.56,66, pl.XIV (published and illustrated)
Martyn Gregory, *Artists of the China Coast, Paintings and Drawings of China and the Far East 1790-1890, catalogue 57*, Hong Kong and London, 1991, no.113 (and cover)
Martyn Gregory, *Trade Routes to the East: Historical pictures by Chinese and Western artists 1780-1950, catalogue 72*, Hong Kong and London, 1998, pp.76-77, no.116
P.Conner, 'Lamqua - Western and Chinese Painter', *Arts of Asia* 29 no.2 March-April 1999, pl.5 (published and illustrated)
Martyn Gregory, *Lamqua: Portraits in the European Style, Catalogue 88*, London, 2011/2012, pp.30-31, no.16

來源：倫敦古董商Martyn Gregory
一香港收藏
倫敦古董商Martyn Gregory

展覽著錄： C.Crossman，《The Decorative Arts of the China Trade》，（英國）伍德布里奇，1991年，第55頁，66頁，圖版14（著錄）
Martyn Gregory，《Artists of the China Coast, Paintings and Drawings of China and the Far East 1790-1890, catalogue 57》，香港和倫敦，1991年，編號113（及封面）
Martyn Gregory，《Trade Routes to the East: Historical pictures by Chinese and Western artists 1780-1950, catalogue 72》，香港和倫敦，1998年，第76-77頁，編號116
P.Conner，《Lamqua - Western and Chinese Painter》，《Arts of Asia》，29.2,1999年3-4月，圖版5（著錄）
Martyn Gregory，《Lamqua: Portraits in the European Style, Catalogue 88》，倫敦，2011/2012，第30-31頁，編號16

This striking portrait is one of only three known signed works by 'Lamqua' and part of the select group of the artist's portraits which appear closer to the late-18th century technique of Spoilum than to the flamboyant, Chinnery-inspired manner with which Lamqua is usually associated. For other works in this group, both oils and miniatures, see C.Crossman, *The Decorative Arts of the China Trade*, Woodbridge, 1991, pp.57-67; J.Ting, 'Late Qing China Trade Paintings', Hong Kong, 1982, no.30.

This artist may well be identical with the Lamqua listed in the papers of the Philadelphia merchant Robert Waln in 1819-1820 as 'a painter of ships and likenesses'. It remains to be established whether this same artist changed his style after the arrival of Chinnery in 1825, or whether the Lamqua whose style was closely modelled on Chinnery's was another man of the same name. Crossman (see above) takes the latter view, and proposes a date somewhat earlier than 1820 for the present picture: '[This] superb portrait of a young trader, probably painted around 1810-1815, would seem to confirm conclusively the fact that Lamqua was indeed Spoilum's son...' (p.56).

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

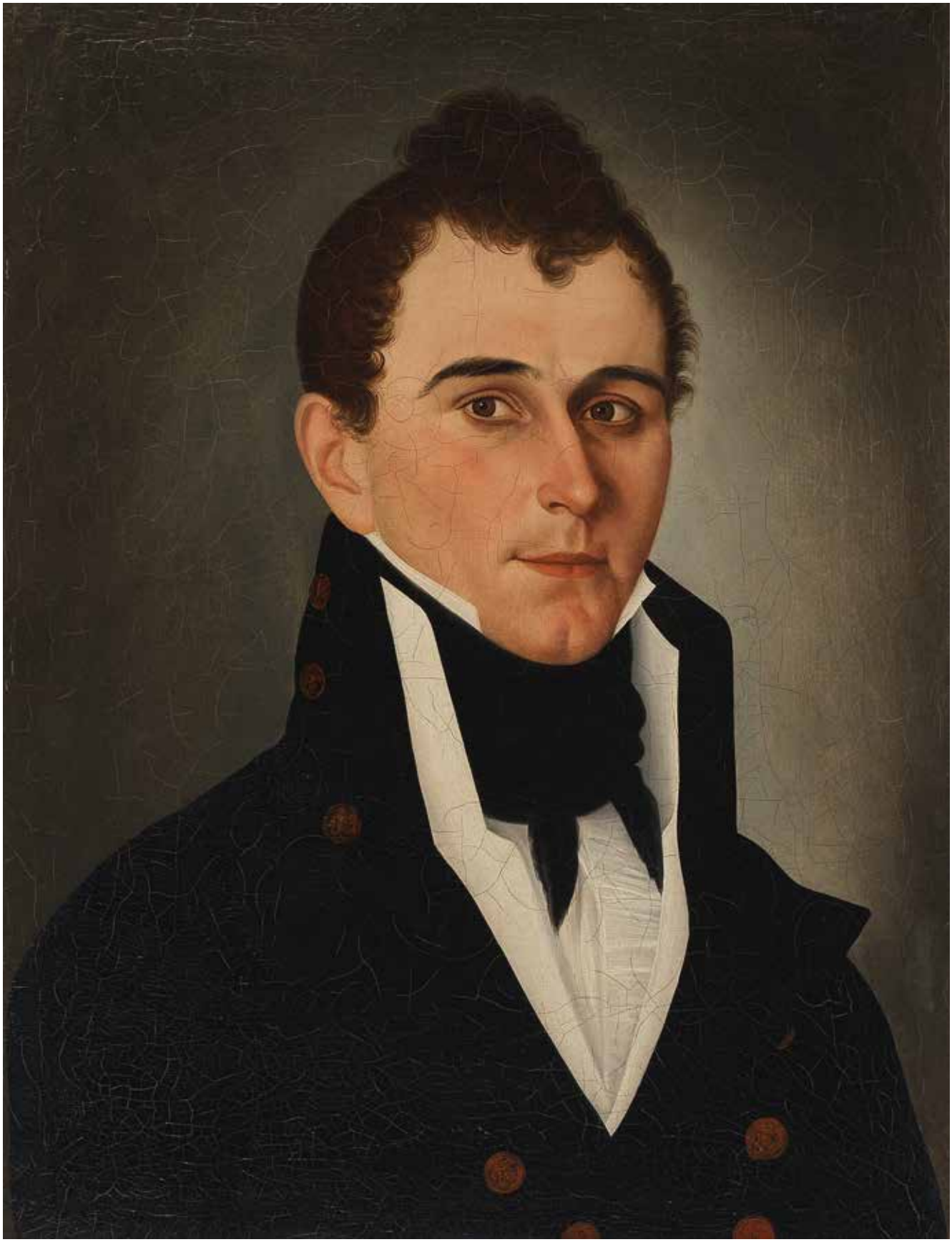


Image courtesy of the HSBC collection, Hong Kong

163 *
GEORGE CHINNERY (1774-1852)
Portrait of the Hong Merchant Mowqua
Oil on canvas, *en grisaille*, in a Chinese export carved frame.
24.1cm (9 1/2in) high x 20.3cm (8in) wide.

£15,000 - 20,000
CNY140,000 - 190,000

George Chinnery（1774-1852） 行商盧文錦肖像 布面油畫 有框

Provenance: Martyn Gregory, London
An American private collection
Martyn Gregory, London

Published, Illustrated and Exhibited: P.Conner, *George Chinnery: 1774-1852, Artist of India and the China Coast*, London, 1993, p.173, pl.55 (published and illustrated)
P.Conner, *The Flamboyant Mr. Chinnery: An English Artist in India and China*, London, 2011, p.49, pl.46 (published and illustrated)
Martyn Gregory, *George Chinnery: the legendary artist of the China Coast, and his followers, catalogue 84*, London, 2009/2010, pp.22-23, no.22
Martyn Gregory, *Merchant's and Mariners: Historical pictures by Chinese and Western artists 1750-1970, catalogue 98*, London, 2018/2019, pp.24-25, no.21

來源：倫敦古董商Martyn Gregory
美國私人收藏
倫敦古董商Martyn Gregory

展覽著錄：P.Conner，《George Chinnery: 1774-1852, Artist of India and the China Coast》，倫敦，1993年，第173頁，圖版55（著錄）
P.Conner，《The Flamboyant Mr. Chinnery: An English Artist in India and China》，倫敦，2011年，第49頁，圖版46（著錄）
Martyn Gregory，《George Chinnery: the legendary artist of the China Coast, and his followers, catalogue 84》，倫敦， 2009/2010，第22-23頁，編號22
Martyn Gregory，《Merchant's and Mariners: Historical pictures by Chinese and Western artists 1750-1970, catalogue 98》，倫敦，2018/2019，第24-25頁，編號21

Despite his celebrated status, Chinnery only produced two full length portraits of named Hong merchants, Howqua and Mowqua, both in the HSBC collection, making the present lot exceptionally rare. This monochrome oil study was evidently made in preparation for Chinnery's celebrated portrait of Mowqua now in the HSBC collection, Hong Kong, which preserves the balance of tones established in the present picture. In fact the finished painting follows this study closely, details and colours are added throughout, the merchant's rank badge appears, his robes acquires more folds and his left hand clenches more tightly, but there are no major changes of composition.

From his father's death in 1813 until the mid-1830s Lu Wenjin, known to Western merchants as Mowqua (or Mowqua II), was one of the two leading hong merchants who conducted trade with the Westerns in Canton; they were also held responsible by the Cantonese authorities for the misdeeds of the Western merchants. An amiable figure, Mowqua was sometimes reckless in his borrowings and experienced financial difficulties.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

164
CHINESE ARTIST (LATE 18TH CENTURY)
A pair of reverse-glass landscape paintings
Oil on glass, with original Cantonese frames.
41cm (16in) high x 53cm (21in) wide. (2).

£10,000 - 15,000
CNY94,000 - 140,000

中國藝術家（十八世紀晚期） 玻璃鏡畫一對 有框

Provenance: Martyn Gregory, London

Published, Illustrated and Exhibited: Martyn Gregory, *From China to the West: Historical pictures by Chinese and Western artists 1770-1870, catalogue 90*, London, 2012, p.77, no.79
T.Audric, *Chinese reverse glass painting 1720-1820. An artistic meeting between China and the West*, Switzerland, 2020, pp.198-199, no.245-246 (published and illustrated)

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

來源：倫敦古董商Martyn Gregory

展覽著錄：Martyn Gregory，《From China to the West: Historical pictures by Chinese and Western artists 1770-1870, catalogue 90》，倫敦，2012年，第77頁，編號79
T.Audric，《Chinese reverse glass painting 1720-1820. An artistic meeting between China and the West》，瑞士，2020年，第198-199頁，編號245-246 (著錄)

165
CHINESE ARTIST (EARLY 19TH CENTURY)
A pair of Chinese landscapes with figures making offerings at a shrine
Oil on canvas, framed.
81.3cm (32in) high x 127cm (50in) wide. (2).

£12,000 - 15,000
CNY110,000 - 140,000

中國藝術家（十九世紀早期） 風景人物圖一對 布面油畫 有框

Provenance: Christie's London, 6 April 1998, lot 268
An American private collection
Martyn Gregory, London

Published, Illustrated and Exhibited: Martyn Gregory, *Merchants and Mariners: Historical pictures by Chinese and Western artists 1750-1970, catalogue 98*, London, 2018/2019, pp.78-79, no.80

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

來源：倫敦佳士得，1998年4月6日，拍品268
美國私人收藏
倫敦古董商Martyn Gregory

展覽著錄：Martyn Gregory，《Merchants and Mariners: Historical pictures by Chinese and Western artists 1750-1970, catalogue 98》，倫敦，2018/2019，第78-79頁，編號80

This striking pair of landscapes adapts Western-style composition to fit the subject matter in oils on canvas at a time when the medium would only recently have been adapted by Cantonese ‘export’ studios.

166 *
CHINESE ARTIST (CIRCA 1770)
A series of 23 musical instruments and a view of musicians
Watercolour and gouache on paper, 24 leaves, the album depicting twenty-three sets of Chinese musical instruments including gongs, bells, flutes, zithers etc., and a Chinese orchestra of seventeen figures, each drawing captioned in English, probably by Matthew Raper, in ink, framed and glazed.
The largest 27.9cm (11in) high x 59.7cm (23 1/2in) wide. (24).

£15,000 - 20,000
CNY140,000 - 190,000

中國藝術家（約1770年）樂器圖二十三幅 及樂者圖一幅（一組二十四幅）紙本水粉 鏡框

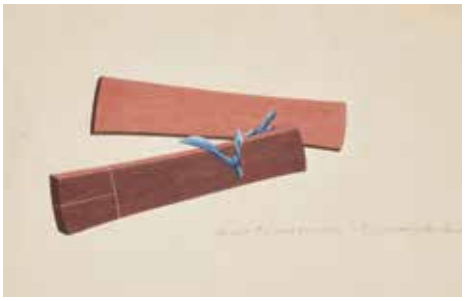
Provenance: Matthew Raper (1742-1826)
Sotheby's London, 29 May 2012, lot 27
Martyn Gregory, London

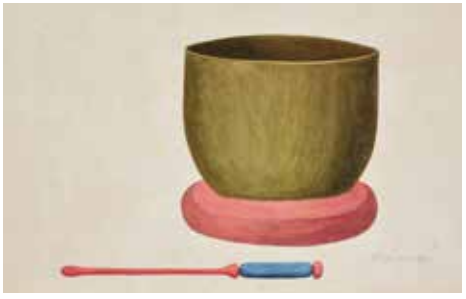
Published, Illustrated and Exhibited: C.Burney, *Travels in China*, 1804, pp.314-315 (engravings based on drawings of the albums, published and illustrated)
Martyn Gregory, *From China to the West: Historical pictures by Chinese and Western artists 1770-1870, catalogue 90*, London, 2012, pp.6-10, 72-75, no.77

來源：Matthew Raper（1742-1826）
倫敦蘇富比，2012年5月29日，拍品編號27
倫敦古董商Martyn Gregory

展覽著錄：C.Burney，《Travels in China》，1804年，第314-315頁（根據畫冊插圖所製作的銅版畫）（著錄）
Martyn Gregory，《From China to the West: Historical pictures by Chinese and Western artists 1770-1870, catalogue 90》，倫敦，2012年，第6-10頁，72-75頁，編號77

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.





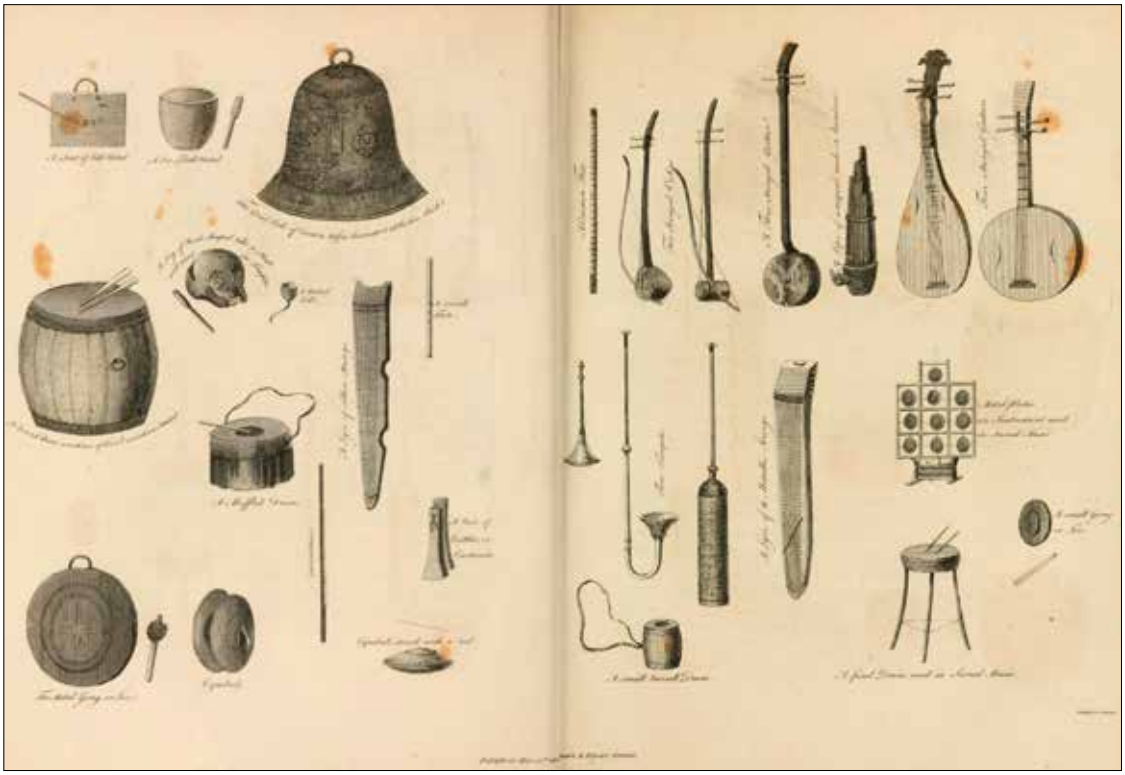
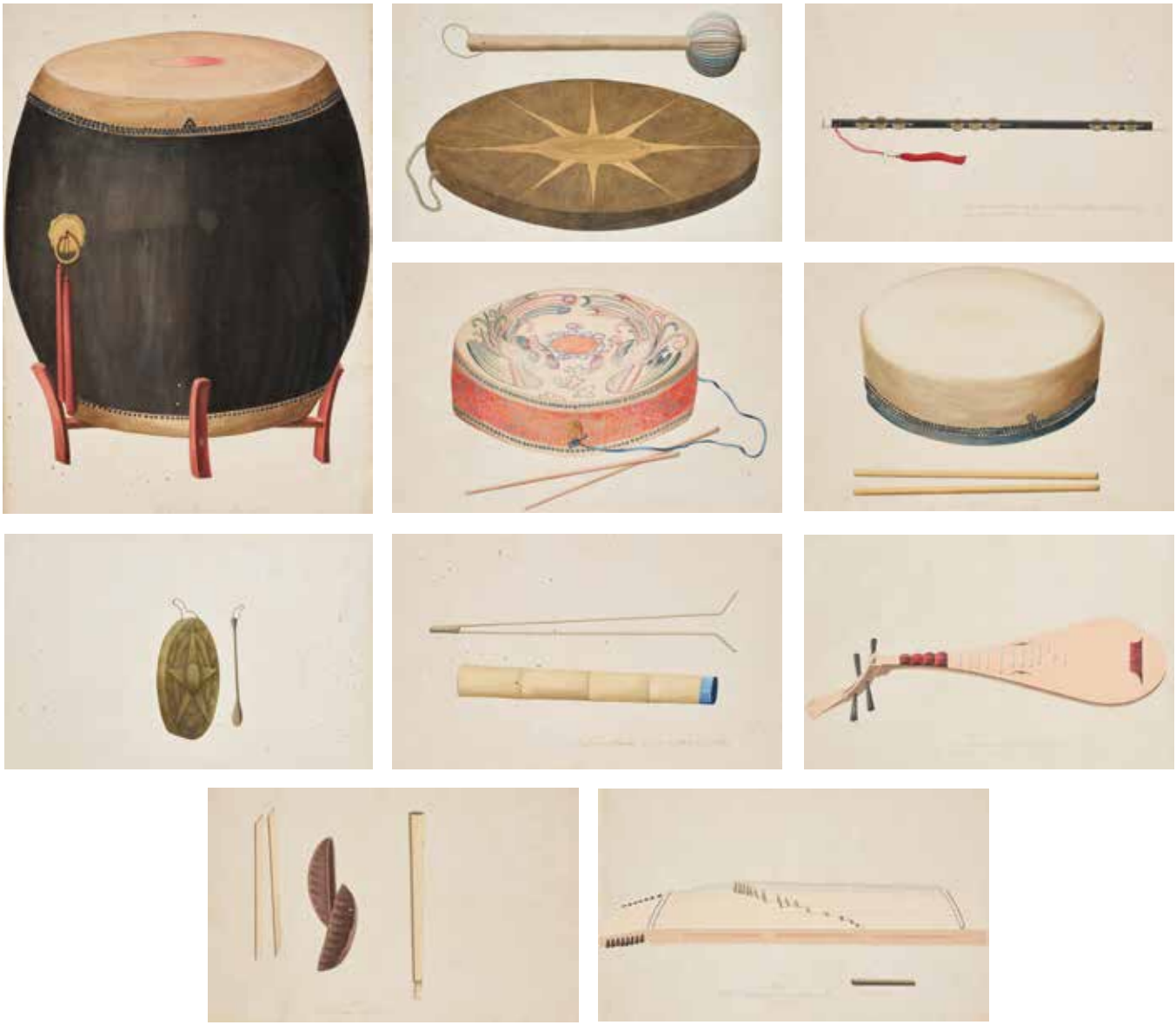


Image courtesy of the British Library, London

Matthew Raper (1742-1826) joined the 'Council' in Canton in 1767 becoming chief of the Council in 1777. After returning to England he was elected a fellow of the Royal Society in 1785, to which he donated meteorological records he had made in Canton between 1771 and 1774 along with a Jesuit translation of the *Daodejing*. He also became Director and Vice President of the Society of Antiquities and a Director of the Bank of England.

Although albums of Chinese export paintings of other subjects are known in the 18th century those depicting musical instruments are exceptionally rare and important, particularly as these pre-date the Macartney Embassy of 1792. The final painting which appears to be in addition to the set of 23, depicting 'a Mandarin concert' would have been more readily available for Westerners to purchase in Canton from the middle of the eighteenth century and another example may be found in an album collected by the merchant and diplomat Andreas Van Braam Houckgeest who arrived in China in 1758.



Raper assisted the leading British authority on Chinese music of the time, Charles Burney (1726-1814) by sending back a chest of musical instruments from China. He also assisted John Barrow (1764-1848) who attended the Macartney embassy, publishing an account of the expedition in *Travels in China*, 1804. The publication illustrates a group of Chinese musical instruments, not obtained by the embassy, but with the note 'an English gentleman in Canton took some pains to collect the various instruments of the country, of which the annexed plate is a representation, but his catalogue is not complete', later adding that the Chinese airs published by Barrow 'were written by the same gentleman at Canton, who made the drawings of their musical instruments' (pp.315-316). This is likely a reference to Raper.

In preparation for his book Barrow drew on two large sheets of paper with partially coloured drawings in his possession, each in a Western hand and depicting Chinese musical illustrations. These included annotation, likely Raper's, with Anglicised versions of the Chinese names of the respective instruments shown. These drawings form part of an album together with drawings made in China in 1793 by William Alexander (1767-1816) and John Barrow himself, given by Barrow's descendants in 1890 to the British Library (Add. MS 33931).

167
WILLIAM ALEXANDER (1767-1818)
A view of Pai-Loo, improperly called a Triumphal Arch, and of a Chinese Fortress
Pencil and watercolour, signed 'W Alexander F' and inscribed in Chinese characters on the gate, framed, together with an engraving of the same by J.Chapman, 1796.
28.6cm (11 1/4in) high x 45.4cm (17 7/8in) wide (2).

£15,000 - 20,000
CNY140,000 - 190,000

William Alexander (1767-1818) 牌樓景觀 鉛筆水彩 有框

Provenance: Arnold Seligmann, Rey & Co., Inc., New York
Usher P.Coolidge (1917-1971), and thence by descent
Martyn Gregory, London

Published and Illustrated: Sir G.L. Staunton, *An Authentic Account of An Embassy from the King of Great Britain to the Emperor of China*, 1797, vol.3, pl.31 (as an engraving by J.Chapman with the above title)

來源：Arnold Seligmann，Rey & Co., Inc.，紐約
Usher P.Coolidge (1917-1971)，並由後人保存
倫敦古董商Martyn Gregory

展覽著錄：Sir G.L. Staunton，《An Authentic Account of An Embassy from the King of Great Britain to the Emperor of China》，1797年，卷3，圖片31（J. Chapman所作的版畫，標題如上）(著錄)

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

The first British Embassy to China, led in 1792-1794 by Lord Macartney, yielded a group of detailed pictures of unrivalled quality and variety. These were the work of William Alexander, 'draughtsman' to the Embassy. Until that time no professional artist from the West had been able travel and sketch in the interior of China. When the Embassy returned home, Alexander's drawings and watercolours were widely circulated through the medium of engraving. His work offered Westerners a vision of China that was fresh, vivid and appreciative.

The Embassy, conveyed by a squadron of three ships, sailed Portsmouth on 21 Sept. 1792, and arrived at the mouth of the Peiho River in northern China on 5 August 1793. From here they made their way to Peking (Beijing). The audience with the Qianlong Emperor took place at the Imperial retreat of Jehol on 14 September 1793. Here and elsewhere in China the Ambassador and his retinue were hospitably received, but the Embassy's diplomatic and commercial objectives were not achieved.

The members of the Embassy were however enabled to see a good deal of the Chinese hinterland, since they made the long journey southwards to Canton (Guangzhou) by inland waterway, on junks provided by the Chinese Government for the purpose. Some of Alexander's finest watercolours were executed on this journey, and the present example must be included among them.

William Alexander, Lord Macartney's embassy, 1793

168 *
SPOILUM (ACTIVE 1770-1805)
Portrait of a young man
Oil on canvas, framed.
44cm (17 1/4in) high x 36cm (14in) wide.

£15,000 - 20,000
CNY140,000 - 190,000

史貝霖（活躍於1770-1805年） 年輕男子肖像 布面油畫 有框

Provenance: Martyn Gregory, London

Published, Illustrated and Exhibited: Martyn Gregory, *George Chinnery, Artist of Macau: Historical Pictures by Western and Eastern Artists on the China Coast, catalogue 103*, London, 2023, p.51, no.46

來源：倫敦古董商Martyn Gregory

展覽著錄：Martyn Gregory，《George Chinnery, Artist of Macau: Historical Pictures by Western and Eastern Artists on the China Coast, catalogue 103》，倫敦，2023年，第51頁，編號46

This work is characteristic of a number of Spoilum's portraits of the 1780s and 1790s, oval bust-length portraits on canvas supported by laminated stretcher. It exhibits his unrivalled finesse as a Chinese painter of Western physiognomy.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

169 *
SPOILUM (ACTIVE 1770-1805)
Portrait of a man in a dark blue coat
Oil on canvas, framed.
42.5cm (16 3/4in) high x 35.6cm (14in) wide.

£15,000 - 20,000
CNY140,000 - 190,000

史貝霖（活躍於1770-1805年） 穿深藍色外套的紳士肖像
布面油畫 有框

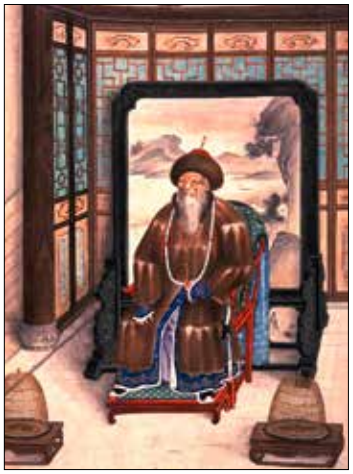
Provenance: Christie's London 19 June 2001, lot 261
Martyn Gregory, London

Published, Illustrated and Exhibited: Martyn Gregory, *25th Annual Exhibition of China Trade Paintings: Historical pictures by Chinese and Western Artists 1750-1875, catalogue 78*, 2002, pp.102-103, no.110
Martyn Gregory, *Merchant's and Mariners: Historical pictures by Chinese and Western artists 1750-1970, catalogue 98*, London, 2018/2019, p.50, no.45
Martyn Gregory, *George Chinnery, Artist of Macau: Historical Pictures by Western and Eastern Artists on the China Coast, catalogue 103*, London, 2023, p.50, no.45

來源：倫敦佳士得，2001年6月19日，拍品編號261
倫敦古董商Martyn Gregory

展覽著錄：Martyn Gregory，《25th Annual Exhibition of China Trade Paintings: Historical pictures by Chinese and Western Artists 1750-1875, catalogue 78》，2002年，第102-103頁，編號110
Martyn Gregory，《Merchant's and Mariners: Historical pictures by Chinese and Western artists 1750-1970, catalogue 98》，倫敦，2018/2019，第50頁，編號45
Martyn Gregory，《George Chinnery, Artist of Macau: Historical Pictures by Western and Eastern Artists on the China Coast, catalogue 103》，倫敦，2023年，第50頁，編號45

This portrait belongs to a group of works by Spoilum depicting Western visitors to Canton set against a plain background with a pale passage behind the sitter's left shoulder. This sitter has a cameo engraved with a design of a young lady pinned to his cravat.



'Siang(or Liang), le Premier Ministre en habit Tartare', 1745, image courtesy of the Peabody Essex Museum

170
CHINESE ARTIST (MID 18TH CENTURY)
Portrait of Siang, and of a Lady
Gouache on paper, framed.
43.8cm (17 1/4in) high x 35.6cm (14in) wide. (2).

£3,000 - 5,000
CNY28,000 - 47,000

中國藝術家（十八世紀中期） 紳士和女子肖像（一組兩幅） 紙本水粉 有框

Provenance: Martyn Gregory, London

Published, Illustrated and Exhibited:
P.Conner, *The China Trade 1600-1860*, Brighton Museum, 1986, p.51, no.61 (the portrait of Siang)
Martyn Gregory, *Martyn Gregory at the International Asian Antique Fair, catalogue 22*, Hong Kong, 1980, p.6 (published and exhibited)
Martyn Gregory, *China: An exhibition of paintings, drawings, watercolours and prints relating to China by British and Chinese artists working in the 18th and 19th centuries, catalogue 23*, London, 1980, no.25
Martyn Gregory, *From the Pearl River, catalogue 82*, London, 2006/2007, pp.58-59, nos.55-56.

來源： 倫敦古董商Martyn Gregory

展覽著錄： P.Conner，《The China Trade 1600-1860》，佈萊頓博物館，1986年，第51頁，編號61 (紳士肖像)
Martyn Gregory，《Martyn Gregory at the International Asian Antique Fair, catalogue 22》，香港，1980年，第6頁（著錄和展覽）
Martyn Gregory，《China: An exhibition of paintings, drawings, watercolours and prints relating to China by British and Chinese artists working in the 18th and 19th centuries, catalogue 23》，倫敦，1980年，編號25
Martyn Gregory，《From the Pearl River, catalogue 82》，倫敦，2006/2007，第58-59頁，編號55-56

A painting of (apparently) the same individual, in very similar clothing, is to be found in an album in the Peabody Essex Museum, Salem, Mass., which was acquired in 1747 by Philip Yorke, 2nd Earl of Hardwicke. In that album the subject is identified in a contemporary French hand as 'Siang, le Premier Ministre, en habit Tartare'.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

171
CHINESE ARTIST (CIRCA 1780)
Whampoa: the anchorage
Reverse glass painting, with original Chinese gilt frame.
34.2cm (13 1/2in) high x 54.5cm (21 1/2in) wide.

£6,000 - 8,000
CNY56,000 - 75,000

中國藝術家（約1780年） 黃埔古港玻璃鏡畫 有框

Provenance: a Scottish private collection
Bonhams Knightsbridge, 3 November 2014, lot 506
Martyn Gregory, London

Published, Illustrated and Exhibited: Martyn Gregory, *China Observed: Historical pictures by Chinese and Western Artists 1750-1970, catalogue 94*, London, 2015/2016, p.69, no.76
T.Audric, *Chinese reverse glass painting 1720-1820. An artistic meeting between China and the West*, Switzerland, 2020, pp.17, 198-199, no.241 (published and illustrated)

來源：蘇格蘭私人收藏
邦瀚斯騎士橋，2014年11月3日，拍品編號506
倫敦古董商Martyn Gregory

展覽著錄： Martyn Gregory，《China Observed: Historical pictures by Chinese and Western Artists 1750-1970, catalogue 94》，倫敦，2015/2016，第69頁，編號76
T.Audric，《Chinese reverse glass painting 1720-1820. An artistic meeting between China and the West》，瑞士，2000年，第17頁、198-199頁，編號241（著錄）

This painting depicts Whampoa Island and the anchorage, seen from Dane's Island. British, Danish, Dutch and Swedish ships can be seen in the channel. The same flags are represented on Whampoa Island beside the 'bankshalls', temporary structures in which ships equipment and provisions were stored. Some of the ships have had their upper masts removed as a safety measure during the long winter period spent here at anchor. On French Island at the left of the picture are the flags of pre-Revolutionary France and the Austro-Hungarian empire; 'Imperial' ships came to Canton between 1779 and 1787.

172
CHINESE ARTIST (CIRCA 1882)
The clipper ship Kilmodan on fire
Oil on canvas, framed.
90.2cm (35 1/2in) high x 134.7cm (53in) wide.

£5,000 - 8,000
CNY47,000 - 75,000

中國藝術家（約1882年）帆船Kilmodan號失火
布面油畫 有框

Provenance: Martyn Gregory, London

Published, Illustrated and Exhibited:
Martyn Gregory, *Paintings of the China Coast, catalogue 59*, London, 1992, no.103
Martyn Gregory, *China Observed, catalogue 94*, London, 2015/2016, p.94, no.93

來源：倫敦古董商Martyn Gregory

展覽著錄：Martyn Gregory，《Paintings of the China Coast, catalogue 59》，倫敦，1992年，編號103
Martyn Gregory，《China Observed, catalogue 94》，倫敦，2015/2016，第94頁，編號93

The Kilmodan, of 1552 tons, was built at Port Glasgow in 1881 by Russell & Co, for Kerr, Newton of Glasgow. She was destroyed by fire on her maiden voyage, on 31 August 1881, while carrying coal from Glasgow to San Francisco; the fire was attributed to the spontaneous combustion of the cargo. She had a crew of 31, all of whom were rescued, together with a stowaway.

The Kilmodan is seen close-hauled on the port tack in heavy seas at night, with flames rising form the lower decks. A lifeboat is being rowed away towards another clipper painted on a smaller scale. A second rowing boat is approaching the stern of the ship, possibly to take off the stowaway, who stands by the mizzen mast. The red ensign at the stern is hung upside down, in the traditional signal of distress, and at the mizzen truck she is flying the international signal flags 'NM' indicating 'I am on fire'.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

173 *
CHINESE ARTIST (CIRCA 1842)
The opium clipper Rob Roy and other ships at Calcutta
Oil on canvas, inscribed on the pennant 'ROB ROY' and on original backboard 'View of the city of Calcutta / on the Ganges in India / Hooghly [written below 'Ganges] / C. Durand / by ship Clarendon / from China / June 1842'; inscribed in another early hand below: 'Brought by the / supercargo R.P.Dana / for C. Durand', and at foot 'Frame & Picture of / Chinese production'; at right 'Dispatched by Goodhue... / to Canton /18..!', framed.
33cm (13in) high x 44.5cm (17 1/2in) wide.

£15,000 - 20,000
CNY140,000 - 190,000

中國藝術家（約1842年） 泊於加爾各答的鴉片帆船Rob Roy及其它諸船 布面油畫 有框

Provenance: Calvin Durant (1802-1884), Massachusetts, and thence by descent
Martyn Gregory, London

Published, Illustrated and Exhibited: Martyn Gregory, *From China to the West: Historical pictures by Chinese and Western artists 1770-1870, catalogue 90*, London, 2012/2013, pp.86-87, no.88
Martyn Gregory, *Images of the East: Historical pictures by Chinese and Western artists 1750-1950, catalogue 97*, London, 2017/2018, pp.72-73, no.77

來源：Calvin Durant (1802-1884)，馬薩諸塞州，並由後人保存迄今
倫敦古董商Martyn Gregory

展覽著錄：Martyn Gregory，《From China to the West: Historical pictures by Chinese and Western artists 1770-1870, catalogue 90》，倫敦，2012/2013，第86-87頁，編號88
Martyn Gregory，《Images of the East: Historical pictures by Chinese and Western artists 1750-1950, catalogue 97》，倫敦，2017/2018，第72-73頁，編號77

Calvin Durand (1802-84) of Milford, Connecticut, worked as a clerk for Goodhue & Co., of 64 South Street, New York, a large and influential commission house heavily involved in the China trade, where Durand rose to become a partner and then proprietor.

Views of opium clippers in the Hugli River at Calcutta are very rare and the dome of Government House can be seen on the right. Exports of Indian-grown (but British-owned) opium to China were hugely profitable, and since the first decade of the nineteenth century their value had more than balanced that of the tea sent from China to Britain. The opium was made into cakes at factories in Patna and Gazipur, and sold at auction by the East India Company in Calcutta. From there it was taken to China, initially in slow 'country ships', but from 1829 - when the 'opium clipper' Red Rover was launched - in streamlined vessels capable of making two or three return voyages to China each year.

One of these was the 352-ton barque Rob Roy, built of teak and copper, launched at Ambrose's Yard in Calcutta on 7 January 1837. She was owned by Thomas de Souza & Co., and captained initially by John McKinnon. In December 1837 she made the run from the opium depot at Lintin to Singapore in the remarkably short time of seven days. In the summer of 1838 she struck a reef and was fortunate to be able to continue to Calcutta, where she was found to have lost her entire keel.

Quickly repaired, she continued to move between India and China, and in recorded as having been in Calcutta in June 1839. In 1841 the Rob Roy sailed to Singapore, thence in 1842 on to the east coast of China. She continued to sail between Calcutta and China until she was lost at sea in 1853, by which time steamers had begun to encroach upon the clippers' trade.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

174 *
ATTRIBUTED TO CHOW KWA (ACTIVE 1850-1880, CIRCA 1857)
Shanghai: the Bund from Pudong
Oil on canvas, framed.
45.1cm (17 3/4in) high x 77.5cm (30 1/2in) wide.

£15,000 - 20,000
CNY140,000 - 190,000

周呱（活躍於1850-1880，約1857年） 上海：浦東視角的外灘

Provenance: Martyn Gregory, London

Published, Illustrated and Exhibited: Martyn Gregory, *Hong Kong and the China Trade: Historical pictures by Chinese and Western artists 1770-1970, catalogue 92*, London, 2014/2015, pp.60-61, no.45
Martyn Gregory, *Two centuries of 'China Trade' paintings 1770-1970, catalogue 100*, London, 2019/2020, p.68, no.83

來源： 倫敦古董商Martyn Gregory

展覽著錄： Martyn Gregory，《Hong Kong and the China Trade: Historical pictures by Chinese and Western artists 1770-1970, catalogue 92》，倫敦，2014/2015 年，第60-61頁，編號45
Martyn Gregory，《Two centuries of 'China Trade' paintings 1770-1970, catalogue 100》，倫敦，2019/2020 年，第68頁，編號83

A precisely detailed view of the Bund at Shanghai, with the unusual addition of the embanked waterfront of Pootung (Pudong), is in the foreground. On the right is the wooden Garden Bridge (or Wills Bridge) built in 1856, with a central drawbridge section in the centre; this was the first of several bridges over the Suzhou Creek linking the Bund with the district of Hongkou. Two buildings on the Creek can be seen beyond. Near the bridge by the flagstaff is the British consulate, and the large building to the left of the dark sails of the junk is the headquarters of Jardine, Matheson, which had replaced their original Chinese-roofed building by 1851. To the left of the pair of white sails are the three-storeyed premises of Augustine, Heard & co.

The only building in a recognisably Chinese style is the red-walled custom house, seen in line with the prow of the three-masted ship near the centre. The original custom house had been ransacked by the 'Small Swords' in 1853, and was rebuilt soon after with paired wings on either side, as shown here. To its right is Dent & Son which flies the flag of Portugal, (as the Portuguese consulate was lodged here). For a painting of the Bund at a similar date to the present picture see E.Politzer, 'The Changing Face of the Shanghai Bund', *Arts of Asia*, March-April 2005, pp.72-3.

Appearing above the small paddlesteamer is the headquarters of the prominent American firm of Russell & Co, with the Stars and Stripes marking the United States' consulate; to its left are the three-storeys of Adamson & Co. (forerunners of Dodwell & Co.). Beyond the stern of the left-hand three-master is the bridge over the Yangjinbang Creek (which was to be filled in in 1916), marking the northern limit of the French concession. A French tricolour appears near the left margin of the picture.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

175 *

SPOILUM (ACTIVE 1770-1805)

Full-length portrait of John Smith Crary on the south China coast
Oil on canvas, inscribed verso 'J.S.C.'; also inscribed on old label 'MY FATHER'S PICTURE/ J.S.CRARY/ Visited in China before/ marriage between 1809-/1810', framed.
78.7cm (32in) high x 58cm (22 7/8in) wide.

£15,000 - 20,000
CNY140,000 - 190,000

史貝霖（活躍於1770-1805） John Smith Crary在南中國海岸的全身像 布面油畫 有框

Provenance: Martyn Gregory, London

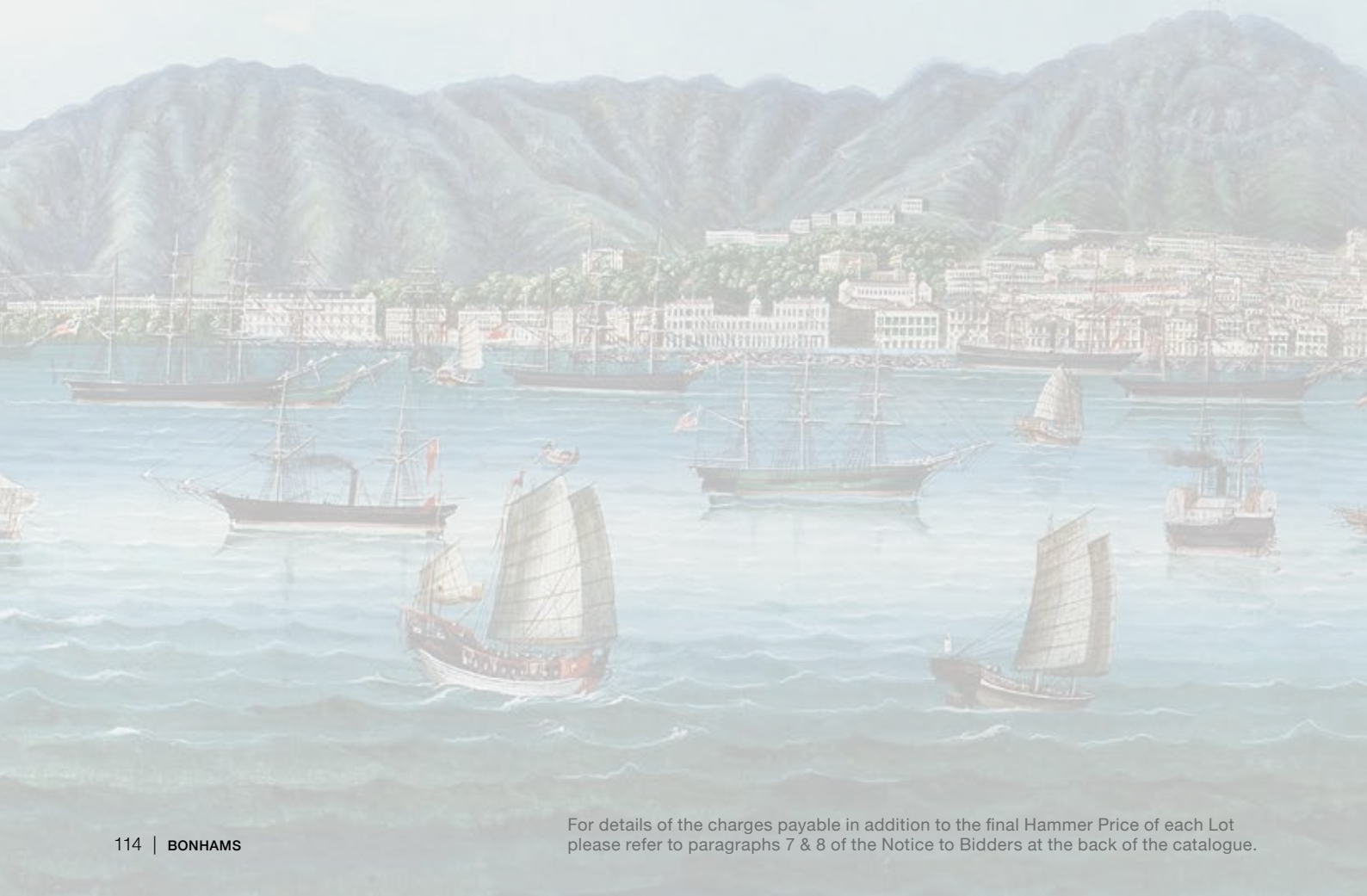
Published, Illustrated and Exhibited: Martyn Gregory, *The Art of the China Trade, catalogue 86*, London, 2010/2011, p.103, no.109
Martyn Gregory, *China in the Frame: Historical pictures by Chinese and Western artists 1780-1980, catalogue 101*, London, 2020/2021, p.93, no.96

來源：倫敦古董商Martyn Gregory

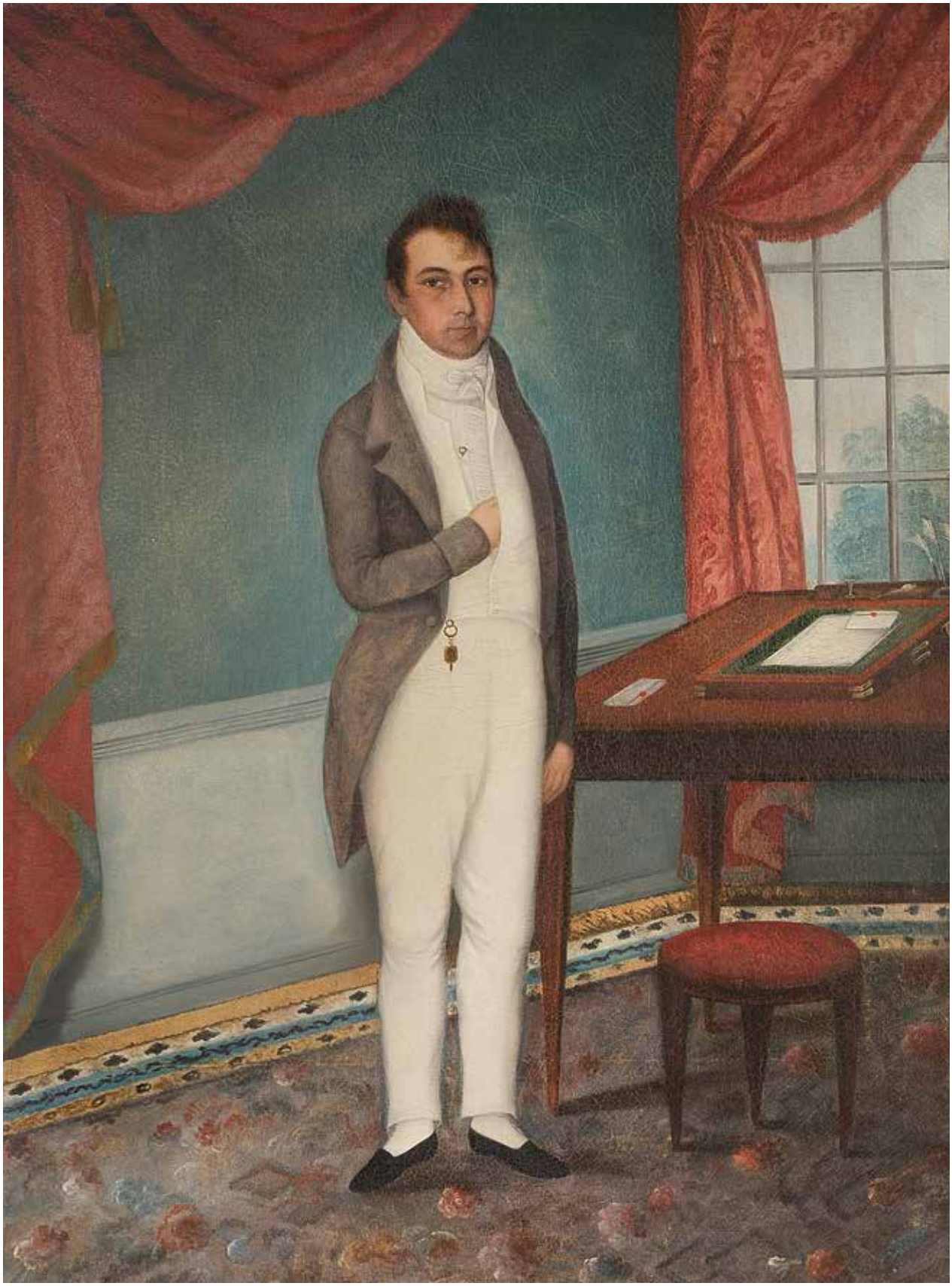
展覽著錄：Martyn Gregory，《The Art of the China Trade, catalogue 86》，倫敦，2010/2011 年，第103頁，編號109
Martyn Gregory，《China in the Frame: Historical pictures by Chinese and Western artists 1780-1980, catalogue 101》，倫敦，2020/2021 年，第93頁，編號96

John Smith Crary, son of Peter Crary IV (1748-1822) was born in Stonington, New London, CT, and died in New York City in 1837; he married Henrietta Havens on 30 June 1812. The Crary firm were large-scale importers in the early years of the nineteenth century with a speciality in silks imported from China. In 1822 P. and S. Crary & Co. moved to 177 Pearl Street, New York, premises later occupied by Street, New Astok. In 1832 Crary became the President of the New York, Providence and Boston Railroad Company which created a railroad that ran from Providence R.L.

Crary is depicted in his mid-twenties at a writing desk in a carpeted room, likely his office in Canton. A full-length portrait in this manner is extremely unusual within Spoilum's oeuvre. John Smith Crary is described as 'the pink of politeness. His wardrobe was perfect, and his dress unexceptionable. He was the financial man of the house, and he engineered their immense operations' (Walter Barrett, *The Old Merchants York*, 1863, pp.83-84).



For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.



176
SPOILUM (ACTIVE 1770-1805)
Portrait of Captain John Corner of the East Indiaman Carnatic
Reverse painting in oil and gold paint on glass, a label attached to the old backboard, handwritten in ink, reads 'This painting on glass, done in China, is the portrait of John Corner Esq., Captain of his own ship The Carnatic. He was the eldest son of William Corner Esq. And Ruth Corner, London. He married the daughter and heiress of W. House, but died without children. He adopted his wife's sister's son, afterwards the Revd. Frank Rivers of the Church of Knightsbridge, London. This portrait was taken more than a hundred years ago. 1879', original wood frame.
26.7cm (10 1/2in) high x 20.3cm (8in) wide.

£10,000 - 15,000
CNY94,000 - 140,000

史貝霖（活躍於1770-1805）東印度船卡納提克號的John Corner船長肖像玻璃鏡畫 有框

Provenance: Martyn Gregory, London

Published, Illustrated and Exhibited: Martyn Gregory, *Paintings of the China Trade; Historical pictures by Chinese and Western artists 1780-1980, catalogue 85*, London, 2009/2010, p.91, no.100
T.Audric, *Chinese reverse glass painting 1720-1820: an artistic meeting between China and the West*, Bern, 2020, pp.130, 206-207, no.85/297 (published and illustrated)

來源：倫敦古董商Martyn Gregory

展覽著錄： Martyn Gregory，《Paintings of the China Trade; Historical pictures by Chinese and Western artists 1780-1980, catalogue 85》，倫敦，2009/2010 年，第91頁，編號100
T.Audric，《Chinese reverse glass painting 1720-1820: an artistic meeting between China and the West》，瑞士伯爾尼，2020年，第130頁，第206-207頁，編號85/297（著錄）

John Corner (c.1750-1816) first sailed to the East as a young officer aboard the York, which made four voyages to India and China between 1767 and 1776. Between 1780 and 1783 he captained the East India Company's packet *Fox*, making two eastern voyages; he then made two voyages to Canton as Captain of the Carnatic, an 1169-ton Indiaman built in 1787 by John Randall of Rotherhithe, the first of these from October 1788 to January 1789, and the second from September to December 1791.

The Carnatic made four more voyages to China. In 1792, under the command of Captain James Jackson, the ship carried back to England two varieties of camellia (the double white Alba Plena and the double striped Variegata) which may be said to have initiated the vogue for camellias in Britain. They were brought back from China for John and Gilbert Slater; the latter was the principal owner of the Carnatic, and was also responsible for importing the rose known as 'Slater's Crimson China', one of the four 'stud Chinas' from which many modern roses are descended.

The Cantonese artist known to Westerners as Spoilum was the first Chinese export artist to establish an individual style which can be recognised today. His earliest documented work is a reverse-glass painting of Captain Thomas Fry, dated 1774, which like the present portrait shows the subject full-length against a background of sea and a rocky coast; for a similar composition see Martyn Gregory, *Catalogue 81*, 2005/2006, no.117. It is clear however that Spoilum was not the only Cantonese artist painting portraits on glass for Western clients at this time. Nothing is known of the artist or his studio apart from a handful of documented pictures and literary references, so it is difficult to distinguish with certainty between the work of Spoilum and that of his colleagues. See P.Conner, 'The Enigma of Spoilum and the origins of China trade painting', *The Magazine Antiques CLIII no.3*, March 1998, pp. 419-425.

Having worked as a painter of reverse portraits on glass in the 1770s, Spoilum evidently adopted the medium of oils on canvas in the following decade. He portrayed Chinese officials as well as the Western merchants and ships' officers who came to Canton during the trading season.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

177
CHINESE ARTIST (CIRCA 1865)
A panoramic view of Hong Kong from East Point to Victoria
Gouache on paper, framed and glazed.
48cm (18 7/8in) high x 109cm (42 7/8in) wide.

£15,000 - 25,000
CNY140,000 - 240,000

中國藝術家（約1865年） 從東角至維多利亞城的香港全景圖
紙本水粉 鏡框

Provenance: Martyn Gregory, London
Richard Kelton (1929-2019), California
Christie's London, 7 Nov 2019, lot 93
Martyn Gregory, London

Published, Illustrated and Exhibited: Martyn Gregory, *China Trade Paintings, catalogue 38*, London, 1984, no.11

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

來源：倫敦古董商Martyn Gregory
Richard Kelton (1929-2019)，加利福尼亞
倫敦佳士得，2019年11月7日，拍品編號93
倫敦古董商Martyn Gregory

展覽著錄：Martyn Gregory，《China Trade Paintings, catalogue 38》，
倫敦，1984年，編號11

This is a particularly fine view of Hong Kong Island as seen across the harbour. The city of Victoria now extends up to the Mid-levels. Victoria Peak is topped with the flag tower signalling station, installed in 1861. Many landmarks are clearly depicted including the godowns and residence of Jardine, Matheson at East Point and Government House. In the harbour sailing vessels from several Western trading nations appear (some assisted by steam power), accompanied by Chinese junks and sampans.

178
NAM TING (EARLY 1860s)
Hong Kong Island and harbour
Oil on canvas, with the original label attached to the strainer, 'NAM TING / MARINE, SHIP PORTRAIT PAINTERS AND DAGUERREOTYPE COPIERS / HONG KONG QUEENS ROAD NO.84', framed.
45.5cm (17 7/8in) high x 58.5cm (23in) wide.

£5,000 - 8,000
CNY47,000 - 75,000

Nam Ting(1860年代早期) 香港島及海港 布面油畫 有框

Provenance: Martyn Gregory, London

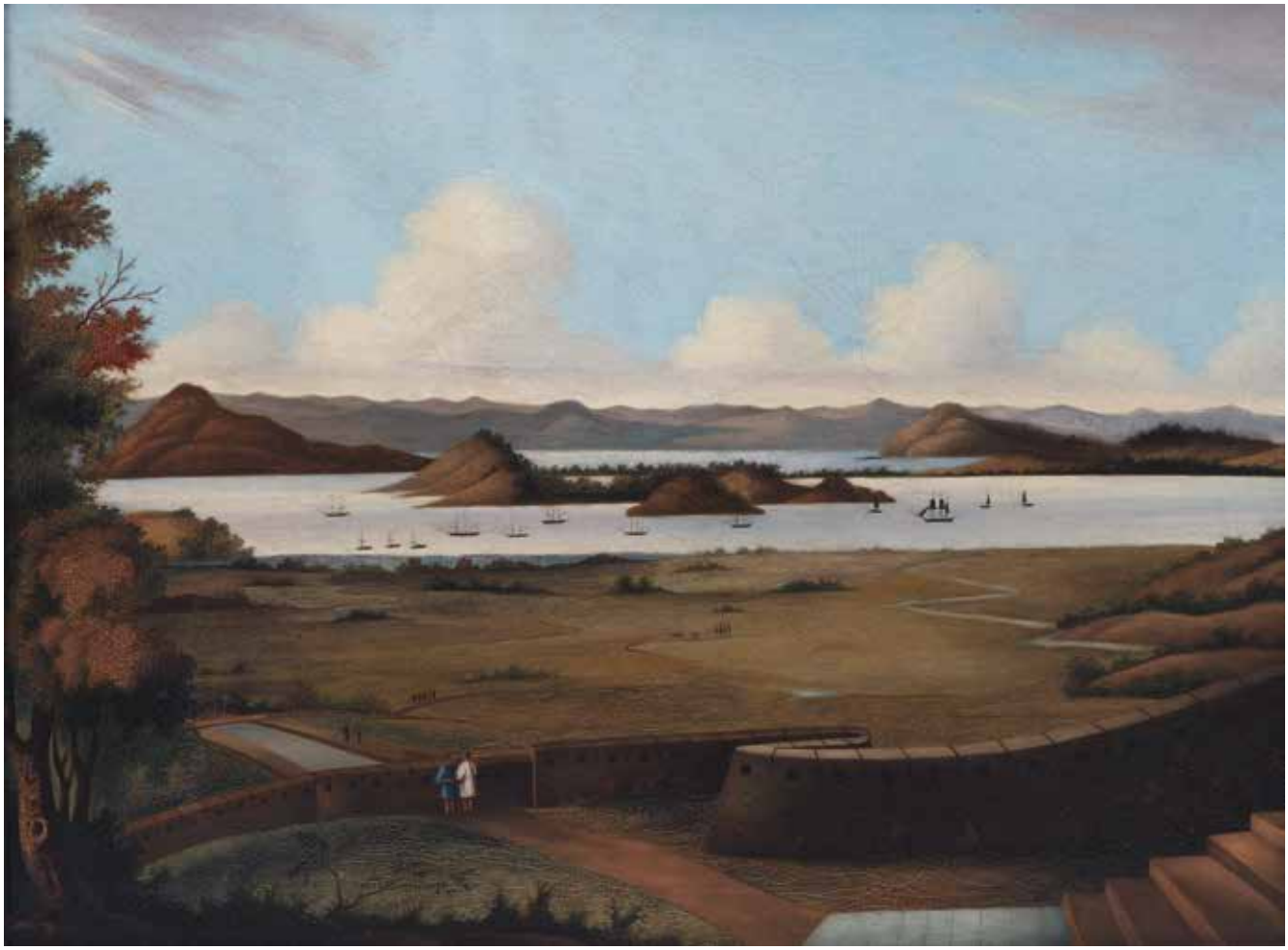
Published, Illustrated and Exhibited: Martyn Gregory, *The Art of the China Trade, catalogue 86*, London, 2010/2011, p.108, no.104
Martyn Gregory, *Hong Kong and the China Trade, catalogue 92*, 2014/2015, pp.30-31, no.21

來源：倫敦古董商Martyn Gregory

展覽著錄：Martyn Gregory，《The Art of the China Trade, catalogue 86》，倫敦，2010/2011 年，第108頁，編號104
Martyn Gregory，《Hong Kong and the China Trade, catalogue 92》，2014/2015 年，第30-31頁，編號21

A view of Hong Kong is seen across the harbour from Kowloon. Five covered hulks - obsolete wooden ships with most of their rigging removed which were adapted for use for accommodation, storage or hospital purposes - can be seen in the harbour. Of these the three larger ships fly the white ensign of the (British) Royal Navy, which used these vessels as 'receiving ships'; the right-hand covered ship flies the distinctively quartered flag of the Peninsular and Oriental Steamship Company (P&O). Familiar landmarks on the store include St. John's Cathedral, Government House, and the Roman Catholic Cathedral; on the left are the godowns of Jardine, Matheson, with their residence on a small hill above.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.



179
ATTRIBUTED TO YOUQUA (CIRCA 1840)
Anchorage at Cumsingmum
Oil on canvas, framed.
46cm (18 1/8in) high x 60cm (23 5/8in) wide.

£3,000 - 5,000
CNY28,000 - 47,000

傳為煜呱（活躍於約1840年） 金星門泊處 布面油畫 有框

Provenance: Martyn Gregory, London

來源：倫敦古董商Martyn Gregory

Cumsingmun bay is on the eastern side of Xiangshan Island about 12 miles north-east of Macau. It is screened to the east by the island of Qiao (Kee-ow), where a large fleet used to lie in the summer season. This deep-water anchorage was used by Western merchants to exchange opium brought to the China coast from India. In the course of the Chinese authorities' campaign to stamp out the opium trade, an Imperial decree was passed in September 1836 forbidding foreign ships to anchor either at Lintin (five miles to the east) or Cumsingmun.

Foreigners were slow to comply, even after the Chinese built a battery in 1837 overlooking Cumsingmun. In 1846 there were four receiving ships, two British-owned, one American, and one Parsi permanently anchored here.

180
SPOILUM OR LAMQUA (CIRCA 1805)
Portrait of Captain John Strudwick Crofts of the East India Company
Oil on canvas
inscribed on old label:
'This portrait of my dear brother John Strudwick Crofts (a Captain in E.I.C's European Regiment at Bombay) was taken by a Chinese Artist - about the year 1805 at Canton in China' (on the reverse of the label is an invitation to Mr Crofts from the Dowager Duchess of Chichester)
57.2cm (22 1/2in) high x 45.1cm (17 3/4in) wide.

£15,000 - 20,000
CNY140,000 - 190,000

史貝霖或關喬昌（約1805年） 東印度公司船長John Strudwick Crofts 肖像 布面油畫 有框

Provenance: Martyn Gregory, London
Kenneth and Nancy Main, US
Martyn Gregory, London

Published, Illustrated and Exhibited: Martyn Gregory, *Chinnery and paintings of the China Coast, catalogue 51*, London, 1988, p.92, no.112
Martyn Gregory, *Hong Kong and the China Trade, catalogue 92*, London, 2014/2015, pp.72-73, no.53
Martyn Gregory, *Two centuries of 'China Trade' painting 1770-1970, catalogue 100*, London, 2019/2020, p.83, no.96

來源：倫敦古董商Martyn Gregory
Kenneth和Nancy Main伉儷，美國
倫敦古董商Martyn Gregory

展覽著錄：Martyn Gregory，《Chinnery and paintings of the China Coast, catalogue 51》，倫敦，1988年，第92頁，編號112
Martyn Gregory，《Hong Kong and the China Trade, catalogue 92》，倫敦，2014/2015 年，第72-73頁，編號53
Martyn Gregory，《Two centuries of 'China Trade' painting 1770-1970, catalogue 100》，倫敦，2019/2020 年，第83頁，編號96

John Strudwick Crofts (1778-1849) was commissioned Lieutenant in the EIC's military service in Bombay (Mumbai) on 26 May 1800, and captain on 8 July 1809; he retired in England on 22 May 1816. His will, proved on 22 December 1849, shows him to have been a man of considerable means in Sussex, owning property in Brighton and Eastbourne as well as Uckfield where he lived. He is buried in the family vault at Sompting Church.

The 'European Regiment', initially raised in England in 1662 to garrison Bombay, was renamed the 1st Bombay (European) Regiment when a second such regiment was formed in 1839. This work is an intriguing hybrid of styles and may qualify either as a late Spoilum work or an early Lamqua.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

181
SPOILUM (ACTIVE 1770-1805)
Portrait of an East India Company officer
Oil on canvas, original Chinese frame.
50.8cm (20in) high x 40.7cm (16in) wide.

£8,000 - 12,000
CNY75,000 - 110,000

史貝霖（活躍于1770-1805）東印度公司官員肖像 布面油畫 有框

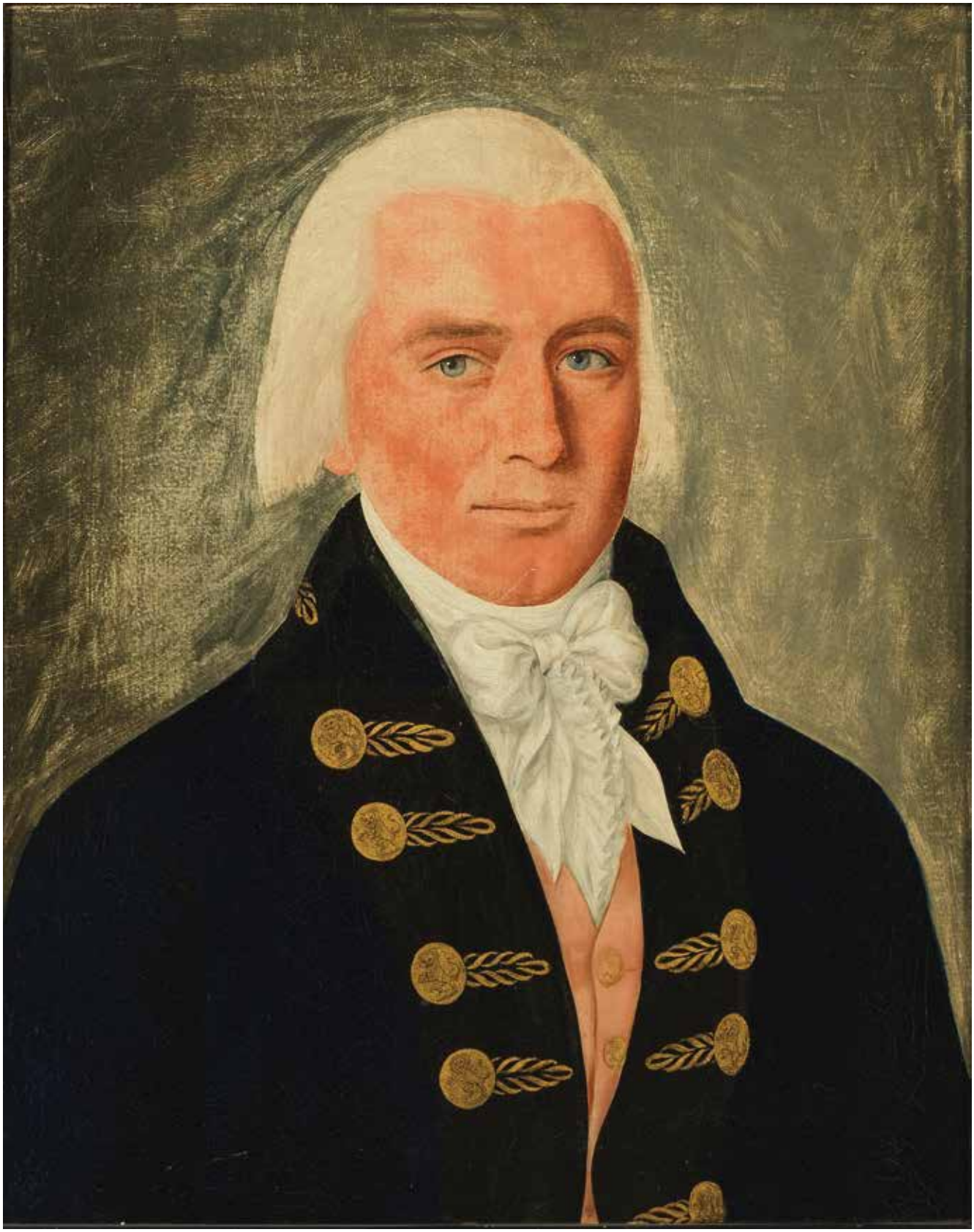
Provenance: Martyn Gregory, London
Kenneth and Nancy Main, US
Martyn Gregory, London

Published, Illustrated and Exhibited: Martyn Gregory, *Catalogue 25*, Hong Kong, 1981, p.5, no.2.
Martyn Gregory, *China Trade Paintings and other Pictures relating to the Far East, catalogue 30*, London and Hong Kong, 1982, p.71, no.144
Martyn Gregory, *Hong Kong and the China Trade: Historical pictures by Chinese and Western artists 1770-1970, catalogue 92*, London, 2014/2015, pp.70-71, no.52
Martyn Gregory, *Two centuries of 'China Trade' painting 1770-1970, catalogue 100*, 2019/2020, p.81, no.94

來源：倫敦古董商Martyn Gregory
Kenneth和Nancy Main伉儷，美國
倫敦古董商Martyn Gregory

展覽著錄：Martyn Gregory，《Catalogue 25》，香港，1981年，第5頁，編號2
Martyn Gregory，《China Trade Paintings and other Pictures relating to the Far East, catalogue 30》，倫敦和香港，1982年，第71頁，編號144
Martyn Gregory，《Hong Kong and the China Trade: Historical pictures by Chinese and Western artists 1770-1970, catalogue 92》，倫敦，2014/2015 年，第70-71，編號52
Martyn Gregory，《Two centuries of 'China Trade' painting 1770-1970, catalogue 100》， 2019/2020 年，第81頁，編號94

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.



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182
CHINESE ARTIST (LATE 18TH CENTURY)
A set of ten paintings illustrating stages in the production of porcelain, rice and tea
Gouache on mulberry paper in original blue silk border, framed.
32.5cm (12 3/4in) high x 30cm (11 3/4in) wide. (10).

£6,000 - 8,000
CNY56,000 - 75,000

中國藝術家（十八世紀晚期） 瓷器、稻米和茶葉製作流程圖（一組十幅） 水粉桑皮紙 有框

Provenance: Martyn Gregory, London

Published, Illustrated and Exhibited: Martyn Gregory, *A China Voyage: Historical Pictures by Chinese and Western Artists, 1780-1950, catalogue 79*, London, 2002, p.83, cat.85

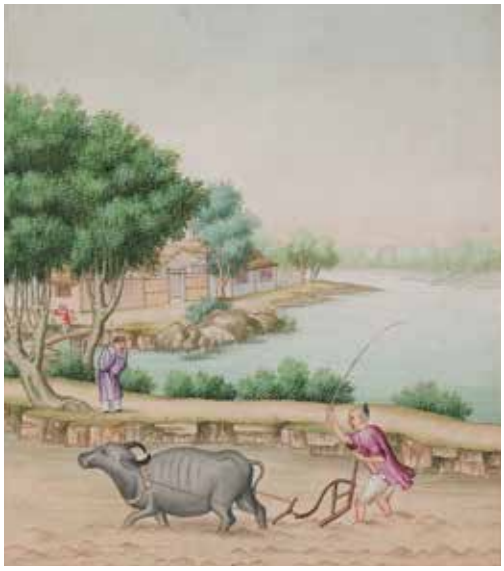
來源：倫敦古董商Martyn Gregory

展覽著錄：Martyn Gregory，《A China Voyage: Historical Pictures by Chinese and Western Artists, 1780-1950, catalogue 79》，倫敦，2002年，第83頁，編號85

The present set was likely part of an expansive album of works covering the range of productive technologies in China, the specific scenes illustrated here are as follows:

1. Pounding the clay, and shaping the bowls on a wheel
2. Shaping bowls on a wheel and carrying them out to dry
3. Supplying firewood to a kiln
4. Firing the painted porcelain in a muffle kiln
5. An official is welcomed to the porcelain works
6. An official departs from a porcelain retailer
7. Transporting the porcelain down-river to Canton
8. Ploughing with a water buffalo
9. Sowing rice in the paddy fields
10. Watering and picking young tea leaves

5



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For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

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183 *
CHINESE ARTIST (CIRCA 1800)
Six figurative paintings
Gouache on paper, framed.
52.7cm (20 3/4in) high x 40.3cm (15 7/8in) wide. (6).

£20,000 - 30,000
CNY190,000 - 280,000

中國藝術家（約1800年） 人物肖像
（一組六幅） 紙本水粉 有框

Provenance: Martyn Gregory, London

Published, Illustrated and Exhibited: Martyn Gregory, *The Art of the China Trade, catalogue 86*, London, 2010/2011, pp.78-80, no.78

來源：倫敦古董商Martyn Gregory

展覽著錄：Martyn Gregory，《The Art of the China Trade, catalogue 86》，
倫敦，2010/2011 年，第78-80頁，編號78

This fine set of figurative paintings consists of the following scenes:

1. A woman holds a fan in one hand and a pink kerchief in the other; she wears a long scarf over a purple outer robe with dragon roundels. She wears a dark headdress with pendant strings of gemstones. A river landscape lies beyond, and ornamental rockwork can be seen at the right.

2. A man holding a ceremonial bow and arrow; he wears a yellow jacket with dragon roundels over a robe also decorated with dragons, and a white hat with scarlet tassel and triple-eyed peacock feather, a mark of Imperial favour. Beyond the parapet are lakeside pavilions and rockwork.

3. A woman standing by a low pierced wall, in a purple-brown sleeveless overgarment, with dragon roundels, over a green robe; she wears a dark headdress with pendant strings of gemstones. In the distance is a lake flanked with garden pavilions and potted plants ranged along the parapets.

4. A standing man wears a long necklace of pale gemstones over a long-sleeved purple robe decorated with dragon roundels; his official hat carries a scarlet hat-button and a triple-eyed peacock feather, a mark of Imperial favour.

5. A man dressed in a plain dark grey jacket over a grey robe holds rolls of fabric and a rule. Beyond is a rolling landscape with tree-lined hills and a bridge over a lake.

6. A woman with elaborate headdress, from which strings of gemstones are suspended, stands in front of a low wall of red-orange latticework; she wears a blue sleeveless overgarment decorated with vertical dragons, over a pink robe with full sleeves concealing her hands. A green pleated skirt appears below. A lake and pavilions can be seen in the distance.

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For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

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184

184
LAMQUA (ACTIVE 1820-1860)
Portrait of the Hong Merchant Howqua
Oil on canvas, in the original Chinese carved and gilt frame.
29cm (11 3/8in) high x 25cm (9 7/8in) wide.

£6,000 - 8,000
CNY56,000 - 75,000

關喬昌（活躍於約1820-1860）行商伍秉鑒肖像 布面油畫 有框

Wu Bingjian (1769-1843), known to Westerners as Houqua, was the most prominent Hong merchant in Canton (Guangzhou) during the early nineteenth century. Hong merchants were a group of Chinese wholesalers in Guangzhou with whom Westerners conducted their trade. Born in the same year as Napoleon and Wellington, Houqua's death in 1843 coincided with the opening of the Treaty Ports. In the early 1800s, he was perhaps the richest man on earth, with a web of contacts spanning the globe. His wealth, estimated at $26 million in 1834 (for comparison, banker Nathan Rothschild possessed $5.3 million in 1828), was primarily amassed through trade in luxury goods, alongside shrewd investments in American railways and other new technologies. Houqua was so renowned that Madame Tussaud's in London displayed a waxwork figure of him.

Chinese 'export' portraits of Houqua likely originated from a series of portraits painted by George Chinnery, a British artist residing in Macao and Guangzhou in the 1820s-1840s. One such portrait, now in the HSBC Collection in Hong Kong, was exhibited at the Royal Academy in 1831. This painting was copied by unidentified Chinese artists in Guangzhou workshops as well as by foreign artists like Speakman. These portrait copies served as important branding tools, displayed in the offices of businessmen worldwide, demonstrating Houqua's extensive reach and financial empire. See R.Hutcheon, *Chinnery*, Hong Kong, 1989, p.78.

A related painting, though lacking details of the curtain, lantern and landscape, was sold at Sotheby's Hong Kong, 26 May 2021, lot 181.

185

185
GEORGE CHINNERY (1774-1852)
Portrait of the Hon. John Elliot
Oil on canvas, inscribed upper right 'the Honble. John Edmund Elliot / 1788-1862', framed.
75.6cm (29 3/4in) high x 59.7cm (24 1/2in) wide.

£6,000 - 8,000
CNY56,000 - 75,000

George Chinnery（1774-1852） John Elliot肖像 布面油畫 有框

Provenance: Martyn Gregory, London

Published, Illustrated and Exhibited: Martyn Gregory, *From China to the West: Historical pictures by Chinese and Western artists 1770-1870, catalogue 90*, London, 2012, p.24, no.17

來源： 倫敦古董商Martyn Gregory

展覽著錄： Martyn Gregory，《From China to the West: Historical pictures by Chinese and Western artists 1770-1870, catalogue 90》，倫敦，2012年，第24頁，編號17

The Hon. John Edmund Elliot (1788-1862) was the third son of the 1st Earl of Minto, Governor-General of India from 1807 to 1813. Chinnery seems to have been on terms of friendship with Lord Minto (of whom he painted several portraits) and also the members of his family. Chinnery would have known Elliot when he began his career as a Writer in Madras in 1805, before being transferred to the Bengal establishment the following year, acting as Private Secretary to his father. He was a keen amateur artist: the British Library holds a sketchbook of Elliot's dating from 1812-15, which includes fifteen drawings by Chinnery.

In 1809, John Elliot married Amelia, daughter of James Henry Casamajor and sister of James Archibald Casamajor. After returning to England Elliot became Member of Parliament for Roxburghshire, and served as Joint Secretary to the Board of Control under Lord John Russell in 1849-1852. His elder brother George went to China in February 1840 as Commander-in-Chief, East Indies and China Station, and joint plenipotentiary with his cousin, Captain Charles Elliot.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

186
SPOILUM (ACTIVE 1774-1805)
Portrait of Captain Mumford
Oil on canvas, with an early 20th century label attached on the verso identifying the sitter as 'Capt. Mumford', original Chinese export frame.
59.7cm (23 1/2in) high x 45.7cm (18in) wide.

£10,000 - 15,000
CNY94,000 - 140,000

史貝霖（活躍於1774-1805年） Mumford船長肖像 布面油畫 有框

Provenance: the Morgan family of Sugwas Court, Hereford
Martyn Gregory, London

Published, Illustrated and Exhibited:
Martyn Gregory, *Paintings of the China Trade; Historical pictures by Chinese and Western artists 1780-1980, catalogue 85*, London, 2009/2010, pp.92-93, no.101

來源：蘇格瓦斯苑的摩根家族，赫里福德
倫敦古董商Martyn Gregory

展覽著錄：Martyn Gregory，《Paintings of the China Trade; Historical pictures by Chinese and Western artists 1780-1980, catalogue 85》，倫敦，2009/2010，第92-93頁，編號101

After producing reverse-glass portraits in the 1770s, Spoilum moved on by 1786 to producing works in oils on canvas. He developed a strikingly distinctive style, portraying his subjects with dignity and a trace of humour. The identity of the present figure is inconclusive; a Captain Peter Mumford (1728-98) of Rhode Island is recorded, but there is no further reason to identify him with the present sitter.

Another possible clue lies in the provenance of the painting. In the 1820s the Morgan family (who later came to live in Sugwas Court) inherited the estate of St Helens in Swansea; it was built in 1792 for their relative John Jones (1751-1829), who sailed to Canton as first mate aboard the East India Company ship Carnatic in 1785-6. He then captained the Indiaman Boddam in three further voyages to Canton, made in 1790-1791, 1793-1794, and 1800-1801.

187
A DOUCAI PALETTE DISH
Qianlong seal mark and of the period
The lobed dish with a central compartment encircled by four petal-shaped sections, supported on a short and slightly tapered foot, the interior decorated with lotus flower heads borne on leafy vines, the exterior with four sprays of lotus flowerheads, the base inscribed with a six-character seal script mark.
14.7cm (5 3/4in) diam.

£3,000 - 4,000
CNY28,000 - 38,000

清乾隆 斗彩纏枝蓮紋格盤
青花「大清乾隆年製」篆書款

The shape of the dish is especially attractive, featuring compartments arranged in a six-petalled flower form. The use of S-shaped petals to evoke floral motifs in ceramics dates back to at least the Northern Song dynasty in China, as exemplified by the design of a Ru ware cup stand in the Sir Percival David collection, illustrated by R.Scott, *Imperial Taste: Chinese Ceramics from the Sir Percival David Foundation*, San Francisco, 1989, p.37, no.13.

The present lot functioned as a palette dish or brush washer, a refined object used in the scholar's studio. This shape originates from the Ming dynasty, and was particularly favoured in the Wanli period. See a *wucai* box with petalled divisions, Wanli mark and of the period, in the Qing Court Collection, illustrated in *The Complete Collection of Treasures of the Palace Museum: Porcelains in Polychrome and Contrasting Colours*, Hong Kong, 1999, p.44, no.40. See also a *wucai* dish similarly divided into compartments, Wanli mark and of the period, in the collection of the Victoria and Albert Museum, London (acc. no.C.735-1909).

This form continued to be adapted during the Qing dynasty. Compare, for example, with a blue and white and copper-red dish of similar shape, Qianlong seal mark and of the period, in the Collection of the Shenyang Palace Museum, illustrated by Wu Bin, *The Prime Cultural Relics Collected by Shenyang Imperial Palace Museum: the Chinaware* (沈陽故宮博物院院藏文物精粹 瓷器卷上), Shenyang, 2008, no.10, p.111.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

188
A CLAIR-DE-LUNE-GLAZED 'PHOENIX' BOWL
Yongzheng seal mark, 19th century
The bowl sturdily potted, rising with deeply curved sides from a flat recessed base to a slightly everted rim, moulded around the exterior with four archaistic phoenixes above a band of upright lappets around the base, covered overall in a lustrous milky-blue glaze.
22.1cm (8 3/4in) diam.

£4,000 - 5,000
CNY38,000 - 47,000

十九世紀 天藍釉凸花夔鳳紋碗
青花「大清雍正年製」篆書款

Provenance: Stephen D. Winkworth (d.1938), London
Sotheby's London, 26 April 1938, lot 174
An English private collection

來源： Stephen D. Winkworth(於1938年去世)，倫敦
倫敦蘇富比，1938年4月26日，拍品編號174
英國私人收藏

Stephen D.Winkworth (d.1938), a descendant of William Wilberforce, was a prominent collector of Chinese porcelain. Like his father, Henry, and later his son, he amassed an extensive collection over 40 years, beginning in 1895 with the purchase of large famille rose plates, his favourites. Winkworth was a founding member of the Oriental Ceramic Society, hosting its first meeting in his London dining room in 1921. He lent 42 items to the Royal Academy Exhibition (1935–1936) and served on its British General Committee. See D.Jellinek and R.Davids, *Provenance*, Oxford, 2011, p.443.

The bowl is adorned with finely moulded archaistic phoenix designs. The motif depicted, known as *kuifeng* (夔鳳), is a variant of the phoenix pattern, characterised by a phoenix head with a body and tail resembling scrolling foliage patterns. See a related iron-red *kuifeng* waterpot, Yongzheng period, in the Qing Court Collection, Palace Museum, Beijing (acc.no.故00150292).

This type of decoration, known as *tuhua* (凸花), refers to raised or relief ornamentation, a technique in which decorative motifs are applied to stand out from the surface of the ceramic body, creating a three-dimensional effect. For comparison, see two related celadon-glazed vases featuring similarly fine *tuhua* decoration on a monochrome-glazed ground, Yongzheng seal marks and of the period, which may have served as prototypes for the present lot, illustrated in *The Complete Works of Chinese Ceramics*, Shanghai, 2000, pls.211-212.

189
A DOUCAI 'PHOENIX' VASE
18th century
The pear-shaped body rising from a tall splayed foot adorned with a lappet band, with a waisted neck gently flaring at the rim, the exterior painted with a pair of phoenixes with long tails and spreading wings flying amongst floral blooms borne on leafy scrolls, the neck encircled with a band of floral sprigs.
33.3cm (13 1/8in) high.

£15,000 - 20,000
CNY140,000 - 190,000

十八世紀 斗彩雙鳳穿花紋壺

Provenance: Sotheby's London, 6 November 2013, lot 174

來源：倫敦蘇富比，2013年11月6日，拍品編號174

The phoenix (*fenghuang*, 鳳凰) was closely associated with the empress in 18th-century Chinese Imperial porcelain, symbolising grace, virtue, and the mandate of heaven. As the counterpart to the dragon (*long*, 龍), which represented the emperor, the phoenix embodied the empress's role as a harmonising force within the Court and the empire. This symbolism was rooted in Confucian ideals, where the emperor and empress were seen as complementary figures ensuring cosmic balance. In the Qing dynasty, porcelain decorated with phoenix motifs was often commissioned for the Imperial consorts, signifying their exalted status and the auspicious blessings of their presence within the palace.

See a *doucai* bowl and cover similarly depicted with a pair of phoenix flying amidst floral blooms, Yongzheng, in the Qing Court Collection, Palace Museum, Beijing (acc.no.故00150909). See also a related *doucai* vase with the design of a dragon and phoenix amidst flowers, Qianlong, illustrated in *The Complete Collection of the Treasures of the Palace Museum: Porcelains in Polychrome and Contrasting Colours*, Shanghai, 1999, p.259, pl.237.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

190 *
A ZITAN 'LOTUS' RECTANGULAR BOX AND COVER
18th/19th century
Of rectangular form, the box and cover meticulously carved in low relief with densely scrolling lotus, the edges raised and with metal mounts, the wood of dark chocolate-brown tone.
32.8cm (12 7/8in) wide x 19.2cm (7 1/2in) deep x 12.7cm (5in) high. (2).

£10,000 - 15,000
CNY94,000 - 140,000

十八/十九世紀 紫檀纏枝蓮紋蓋盒

Compare the carving of lotus on the present lot with that on a *zitan* cabinet, Mid-Qing dynasty, in the Qing Court Collection, illustrated in *Imperial Furniture of Ming and Qing Dynasties*, Beijing, 2008, p.24, no.17.

See a related *zitan* box and cover with lotus, but with metal lock plate, 18th/19th century, which was sold at Christie's Hong Kong, 2 December 2015, lot 3160. See also a related *zitan* scroll box, 18th/19th century, which was sold at Bonhams San Francisco, 16 December 2014, lot 8290. Compare also with a rare carved *zitan* box and cover, 18th century, which was sold at Christie's New York, 23 March 2012, lot 1687.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

191

A LARGE ZITAN MAGNOLIA-SHAPED BRUSHPOT, BITONG

Qing Dynasty

Naturalistically carved in the shape of curling magnolia petals, decorated to the exterior in high relief with a continuous scene of blooming and budding magnolias borne on curling branches and leafy sprigs, the wood of a deep dark brown tone.

24cm (9 1/2in) high.

£10,000 - 15,000
CNY94,000 - 140,000

清 紫檀玉蘭式筆筒

Provenance: Bonhams London, 9 November 2017, lot 106

來源： 倫敦邦瀚斯，2017年11月9日，拍品編號106

Since ancient times, the magnolia has been regarded as a symbol of purity and elegance. Scholars often used it as a form of self-encouragement. Compare with a similar but smaller *zitan* brushpot, by Wen Fu, late Ming dynasty, illustrated in *The Complete Collection of Treasures of the Palace Museum: Bamboo, Wood, Ivory and Rhinoceros Horn Carvings*, Hong Kong, 2002, no.23. See a related *hongmu* magnolia-shaped brushpot, Yongzheng period, in the Palace Museum, Beijing (acc.no.新00197026).

See also a similar *zitan* brushpot, 18th century, which was sold at Sotheby's Hong Kong, 8 April 2011, lot 3328.

192 *
A MAGNIFICENT AND RARE ZITAN BRUSHPOT, BITONG
18th century
Exquisitely carved and pierced in high relief as a section of a gnarled tree trunk, enveloped by large *lingzhi* stems and heads, blossoming prunus branches and bamboo leaves, the lustrous wood of rich dark chocolate-brown tone, with scattered silver grains.
14.5cm (5 3/4in) high.

£15,000 - 20,000
CNY140,000 - 190,000

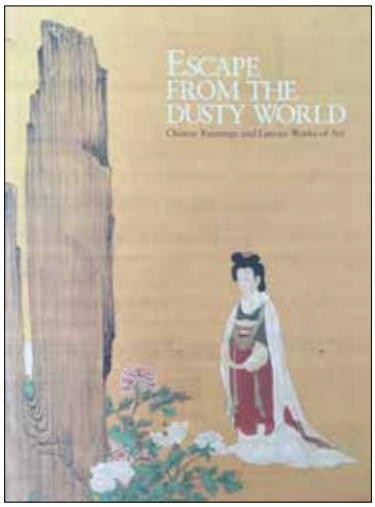
十七/十八世紀 紫檀雕樹樁式筆筒

Provenance: Arts of China, Hong Kong
Dr. Thomas Navratil, Zürich, acquired from the above in 1987, Hong Kong (col.no.77)
Sydney L. Moss Ltd., London
Teddy Hahn (1933-2012), acquired from the above 15 November 1999

Published and Illustrated: *Orientations*, 1987 (Advertisement, The Arts of China, Hong Kong)
Sydney L. Moss Ltd., *Escape from the Dusty World: Chinese Paintings and Literati Works of Art*, London, 1999, no.40

來源： Arts of China，香港
Thomas Navratil博士，蘇黎世，於1987年獲得於上處，香港（收藏編號77）
倫敦古董商Sydney L. Moss Ltd.
Teddy Hahn（1933-2012），於1999年11月15日從上處獲得

出版著錄：《Orientations》，1987年（廣告頁The Arts of China 香港）
Sydney L. Moss Ltd.，《Escape from the Dusty World. Chinese Paintings and Literati Works of Art》，倫敦，1999年，編號40



This brushpot is crafted from the highly prized and esteemed *zitan* wood, a timber reserved exclusively for the master craftsmen of the *zaobanchu* (Imperial Palace Workshops). Renowned for its jade-like silky texture, exceptionally fine and dense grain, and rich, deep lustre, *zitan* was the favoured material of the Ming and Qing Courts.

Compare with a large and naturalistically carved *zitan* brushpot from the collection of the Palace Museum, Beijing, published in *The Complete Collection of Treasures of the Palace Museum: Bamboo, Wood, Ivory and Rhinoceros Horn Carvings*, Hong Kong, 2002, no.51.

In his 1999 catalogue, Paul Moss remarks on this piece: 'Such a tour de force of pierced *zitan* is most unusual, and one might suspect it of dating to the nineteenth century, or even later, were it not stylistically and in terms of surface and wear convincing; and but for the fact that adequately large pieces of *zitan* were hardly obtainable after the 18th century.' See Sydney L. Moss Ltd., *Escape from the Dusty World: Chinese Paintings and Literati Works of Art*, London, 1999, no.40.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

Huangchao Liqi Tushi, the Illustrated Regulations for Ceremonial Paraphernalia of the Present Dynasty, 1750-1759.

THE PROPERTY OF A LADY 女士藏品

193 *

A RARE IMPERIAL MIDNIGHT-BLUE GROUND DRAGON VEST, CHAOGUA

18th/19th century

The vest finely embroidered with two pairs of five-clawed golden dragons surging upward at the front and a pair of dragons clutching a flaming pearl below a front-facing dragon at the back, all amidst polychrome *ruyi*-form clouds and above the *lishui* stripe and terrestrial diagram, all in couched gold thread and satin stich in shades of blue, red, green, and yellow on a midnight-blue ground.

139cm (54 3/4in) long.

£20,000 - 40,000
CNY190,000 - 380,000

十八/十九世紀 石青色緞繡彩雲金龍紋朝褂

Provenance: an Australian private collection

來源：澳大利亞私人收藏

The present Court vest *chaogua* belongs to the most formal category of Imperial wear at the Qing Court known as *chaofu* or ritual wear. Although the origin of *chaogua* may be traced back to the informal sleeveless dragon-decorated vests worn at the Ming dynasty Court, it was only around mid-18th century that specific rules were introduced and reinforced to attribute different types of clothing to specific Imperial ranks.

According to Huangchao Liqi Tushi (皇朝禮器圖示), *the Illustrated Regulations for Ceremonial Paraphernalia of the Present Dynasty* compiled by the Imperial order of the Qianlong Emperor and completed in 1759, the present robe was likely worn by a Royal Princess. The design of four dragons at the front and three at the back aligns with the description for *chaogua* worn by *fujin* (royal princess). The original text states:

'皇子福晉朝褂色用石青片金緣繡文前行龍四後行三領後垂金黃條雜飾惟宜下至郡王福晉縣主皆同。'

Which may be translated as:

'The prince consort's robe is blue ground embroidered in gold threads with four dragons at the front and three dragons at the back, gold thread decorations behind the collar, this design is appropriate for the wives and daughters of lower ranking princes as well.'

There are two other types of *chaogua* representing different ranks: the one for Empress Dowager, Empress and *huangguifei* with two large profile five-clawed dragons on the front and back; the other type worn by all ranks of women including the wives of nobles not related to the Imperial clan and the wives of other high officials featured four-clawed dragons.

The style of the design is comparable to other 18th century examples of *chaogua*. Compare with a similar robe, 18th century, in the Victoria and Albert Museum, London (acc.no.871-1901). Another similar example of a Court vest on yellow-ground was sold at Bonhams Paris, 13 December 2023, lot 32. See also a related midnight blue ground vest, 19th century, which was sold at Christie's New York, 17-18 March 2016, lot 1381.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

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195

194
A LARGE 'DOUBLE DRAGON' EMBROIDERED PANEL
Circa 1900
Of rectangular form, brightly embroidered with two large confronting five-clawed dragons in pursuit of a flaming pearl, all above rocks and crashing waves carrying lotus blossoms and the *Bajixiang*, flanked by borders with female Immortals, all against a dense ground of lotus, bats and auspicious *lingzhi* fungus, the reverse of the panel green.
166cm (65 3/8in) high x 304.8cm (120in) wide.

£3,000 - 5,000
CNY28,000 - 47,000

約1900年 雙龍戲珠刺繡帳簾

Provenance: acquired in China in the 1970s

來源： 於1970年代獲得於中國

The present lot was possibly originally part of a table or altar cloth frontal. See a related embroidered 'double dragon and pearl' panel, 19th century, which was sold at Sotheby's New York, 17 September 2013, lot 237.

195
A YELLOW-GROUND EMBROIDERED PANEL
Qing Dynasty
Of rectangular form, with a border of classic lotus scroll with dense foliage, all against a yellow ground, the reverse pink.
88cm (34 5/8in) wide x 188cm (74in) long.

£2,000 - 3,000
CNY19,000 - 28,000

清 黃地緞繡花卉紋屏

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

196

A FINE EMBROIDERED SATIN MANCHU WOMEN'S INFORMAL ROBE, *CHANGYI*

Late Qing Dynasty

Finely embroidered throughout in satin stitch with sprigs of narcissus and clusters of *ruyi*, and stylised *shou* characters sewn in gold-wrapped thread, within black borders with chrysanthemums and grapes, cream borders of floral bunches, the pale cream cuffs with further *ruyi*.

143cm (56 1/4in) wide x 144cm (56 3/4in) long.

£8,000 - 12,000
CNY75,000 - 110,000

清晚期 藕荷色緞繡靈芝水仙紋氅衣

Elegantly embroidered with floral motifs, the present robe is imbued with rich auspicious symbolism, expressing wishes for happiness, longevity, and prosperity. The narrow sleeves and wide borders also reflect the distinctive fashion sensibilities of young Manchu noblewomen associated with the Court of the Empress Dowager Cixi.

The narcissus, often depicted in early spring scenes, symbolised purity and renewal. Its delicate, upright form also represented noble character and unyielding integrity. Clusters of grapes, with their abundant fruit, signified fertility and prosperity, while their entwined vines evoked the wish for generations of descendants. The chrysanthemum, a symbol of autumn, was associated with perseverance and longevity, as it flourishes in the colder months. Meanwhile, the *lingzhi* fungus, with its cloud-like form, was revered as a sacred plant linked to Immortality, frequently depicted in Daoist art as part of the celestial paradise. Scattered throughout the design, *shou* (壽) characters—representing longevity—further reinforce the robe's benevolent wishes.

Compare with a related Manchu woman's lavender silk robe, *changyi*, 19th century, which was sold at Bonhams London, 16 May 2024, lot 165. See also a similar purple satin Manchu woman's informal robe, *changyi*, late 19th century, which was sold at Christie's New York, 19 March 2008, lot 93.

197 †

A PART-MADE UP YELLOW-GROUND 'TWELVE SYMBOL' SILK DRAGON ROBE, *JIFU*

Late Qing Dynasty

Finely worked in satin stitch in shades of blue, green, red, pale violet and couched gold thread on the front and back, with nine five-clawed dragons pursuing flaming pearls on a *wan* ground interspersed with clouds, auspicious motifs and the 'Twelve Symbols of Imperial Authority': the sun, the moon, the mountains, the dragon, the pheasant, two goblets, pondweed, fire, rice, and axe, the constellation and the *fu* symbol, all above a *lishui* hem beneath crashing waves and rocks, the sleeves embroidered with similar motifs, partially lined. *148cm (58 1/4in) long x 153.5cm (60 7/16in) wide.*

£15,000 - 20,000
CNY140,000 - 190,000

晚清 金黃色緞繡十二章紋龍袍（未完品）

Provenance: Galerie Myrna Myers, Paris, circa 2006 (by repute)

來源： Galerie Myrna Myers，巴黎，約2006年（據傳）

The inscription written on the lining of the robe reads:

定永癸號加佃真絨金龍灣水万地十二章市均袍

Which may be translated as:

The silk robe of Dingyong Kuihao, embroidered with golden dragons, water waves, and the Twelve Imperial Symbols on a *wan*-character patterned ground.

The Twelve Symbols of Imperial Authority appeared on emperors' clothes after 1759. Textiles were used as means to demonstrate the emperor's legitimacy to the throne through the generous use of symbols associated with celestial and terrestrial powers. As seen on the present robe, symbols are carefully arranged throughout the robe: the sun, moon, constellation and mountain were placed at the shoulders, chest and mid-back; the *fu*, axe, paired dragons and the golden pheasant were embroidered at waist level; temple-cups, aquatic grass, grains of millet and flames were situated at knee level on the skirt. For a discussion of the significance of each of the twelve Imperial symbols, see G.Dickinson and L.Wrigglesworth, *Imperial Wardrobe*, London, 1990, pp.76-92.

The incompleteness of the present robe is perhaps indicative of the social and political chaos of the late Qing dynasty. In addition, aniline dyes, especially the colour purple on the present robe, were only applied after 1870 when these colours were introduced to China. There are several known examples of these 'Twelve Symbols' robes dated to the Guangxu period. A child's robe presumably for the young Guangxu Emperor is in the Palace Museum collection, published in *Heaven's Embroidered Cloths: One Thousand Years of Chinese Textiles*, Hong Kong Museum of Art, Hong Kong, 1995, p.236, no.72.

Compare with a similar robe which was sold at Sotheby's Paris, 10 December 2019, lot 171. See also a robe which was sold at Christie's New York on 22 March 2019, lot 1656.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

198

A PAIR OF HARDWOOD 'DRAGON' CABINETS AND STANDS

Late Qing Dynasty/Republic Period

Each stepped upper section fitted with two drawers above two panelled doors enclosing a plain interior above a third long drawer, each panel carved with dragons chasing 'flaming pearls' amongst clouds, within borders inlaid in silver wire with foliate scrolls and key-fret, the bases with pierced aprons and flared feet.

Each 60.3cm (23 3/4in) high x 38.1cm (15in) wide. (4).

£6,000 - 8,000
CNY56,000 - 75,000

晚清/民國 紫檀雲龍紋小櫃一對

Provenance: Sotheby's London, 13 May 1988, lot 371

來源： 倫敦蘇富比，1988年5月13日，拍品編號371

This pair of cabinets is finely carved with intricate designs of dragons pursuing flaming pearls. The current lot represents a rare example of small cabinets, designed for storing seals, scholar's stationery, books, or objects of curiosity. Such cabinets were indispensable furnishings on a scholar's desk, reflecting both functionality and refined aesthetic sensibilities. See a related cinnabar lacquer cabinet of similar shape, mid-Qing dynasty, in the Qing Court Collection, Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Place Museum: Lacquer Wares of the Qing Dynasty*, Shanghai, 2006, p.68, pl.45.

See a related *zitan* dragon cabinet, 19th century, which was sold at Christie's Paris, 10 December 2014, lot 190.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

199 Y

A KINGFISHER-FEATHER-INSET 'LANDSCAPE' PANEL

Qianlong/Jiaqing

Meticulously decorated with lavish use of turquoise-blue kingfisher feathers reserved on a luxurious velvet ground, depicting rugged mountains surrounding a lake with figures walking among two large pavilions in the foreground, all amidst pine, bamboo and *wutong* trees, all set in a skilfully carved wood frame.

Overall 79cm (31in) wide × 61.5cm (24 1/4in) high.

£8,000 - 12,000
CNY75,000 - 110,000

清乾隆/嘉慶 紫檀邊框點翠山水圖屏

Provenance: an English private collection

來源： 英國私人收藏

The use of the prized kingfisher feathers in appliqué technique reached its peak in the 18th century, with the majority of workshops specialising in utilising the feathers for decoration and in carving the precious *zitan* wood, located in Guangzhou. Such works were commissioned by the Qing Court and made as Imperial tribute.

Compare with a pair of related screens with kingfisher feather decoration, Qianlong, in the Shengyang Palace Museum, and a further panel in the Forbidden City, illustrated by B.Jackson, *Kingfisher Blue: Treasures of an Ancient Chinese Art*, Toronto, 2001, pp.30-31 and p.186. See also three other screens decorated with kingfisher feathers, mid-Qing dynasty, made in Guangzhou as Imperial tribute, illustrated by Hu Desheng, *Ming Qing Gu Gongting Jia Zhu Da Guan*, vol.1, Beijing, 2006, nos.388, 394 and 396.

Compare with a related *zitan*-framed kingfisher-feather-inlaid 'landscape' panel, 18th/19th century, which was sold at Bonhams London, 3 November 2022, lot 189.

THE PROPERTY OF A LADY 女士藏品

200 TP
A COROMANDEL LACQUER SIX-PANEL SCREEN
Kangxi
Exquisitely decorated in polychrome lacquer with an elaborate palatial scene, the main pavilion with three men seated around a table drinking from bronze vessels, attended by female musicians, the balustraded garden with potted plants and more figures engaged in leisurely activities, all amidst various trees and rocks, and within a border decorated with the 'One Hundred Antiquities', the reverse of the screen lacquered black.
220cm (86 1/2in) high x 285cm (112 1/4in) wide; each panel 48cm (18 7/8in) wide.

£15,000 - 20,000
CNY140,000 - 190,000

清康熙 款彩庭院人物圖六扇屏風

Provenance: Chatsworth House, Derbyshire Sotheby's London, 5-7 October 2010, lot 21

Literature: Chatsworth Inventory, 1764, possibly one of those listed in the Great Large Dining Room, 'Two Chinese Screens'

來源： Chatsworth莊園，德比郡
倫敦蘇富比，2010年10月5-7日，拍品編號21

文獻： Chatsworth目錄，1764年，可能為大宴會廳所列之「中國屏風二件」之一

Coromandel lacquer screens from the Kangxi period were highly prized items, crafted using the *kuancai* (engraved polychrome) technique. These large, multi-panel screens were made from thick wooden cores coated with layers of dark lacquer, into which artisans carved intricate designs before filling them with coloured pigments and gold. The scenes often depicted auspicious themes such as courtly processions, landscapes, or the 'Hundred Antiques,' reflecting both Chinese artistic traditions and Western tastes. Produced in workshops primarily in southern China, these screens were exported to Europe, where they adorned the grand interiors of aristocratic homes, serving as decorative partitions or wall panels. Their rich iconography and elaborate craftsmanship made them symbols of exotic luxury, highly sought after by collectors and connoisseurs. Several 'Coromandel' lacquer screens with similar scenes of palaces and processions, Kangxi, are illustrated by W.De Kesel and G.Dhont in *Coromandel: Lacquer Screens*, Gent, 2002, pp.40-44. See also further examples illustrated by M.Beurdeley, *Le Mobilier Chinois: Le Guide du Connaisseur*, Fribourg, pp.135-142.

Compare with a related Coromandel lacquer 'birthday banquet' twelve-leaf screen, Kangxi, cyclically dated to the Guiyou Year, corresponding to 1693 and of the period, which was sold at Bonhams London, 12 May 2022, lot 64.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

THE PROPERTY OF A GENTLEMAN
紳士藏品
Lots 201-202

201
A BLUE AND WHITE 'ONE HUNDRED ANTIQUES' VASE, GU
Kangxi
Of archaistic *gu* shape, painted around the body in vibrant tones of cobalt-blue with various antique bronze and porcelain vessels, scrolls, chimes, books and fans, the bulbous central section framed by two bands of key-fret, the base with *lingzhi* spray.
42cm (16 1/2in) high.

£2,000 - 3,000
CNY19,000 - 28,000

清康熙 青花博物圖觚式瓶

Provenance: a British private collection

來源：英國私人收藏

The Hundred Antiques (*Bai Gu* 百古) motif, popular on Kangxi period blue and white vases, symbolises cultural refinement and Confucian ideals. Featuring archaic bronzes, scholarly tools, and auspicious objects, it reflects the Qing Court's antiquarian tastes. See a similar motif on a blue and white jardineire, Kangxi, in the Palace Museum, Beijing, illustrated in *Qing Shunzhi Kangxi chao qinghuaci*, Beijing, 2005, p.498.

Compare with a similar blue and white gu vase, Kangxi, which was sold at Christie's London, 11 May 2010, lot 269.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

202
A LARGE BLUE AND WHITE 'MASTER OF THE ROCKS' DISH
Kangxi
Sturdily potted with rounded sides rising to a slightly everted rim from a channelled foot ring, boldly painted in the interior of the dish with a scene of mountains painted with hemp-fibre brush strokes, dotted with pavilions and scallop-shaped clouds, a scholar on horseback followed by a boy attendant carrying a *guqin*, the lake with a fisherman in a *sampan*, the base scratched with the name *Wei Yi Gong*.
34cm (13 1/2in) diam.

£4,000 - 6,000
CNY38,000 - 56,000

清康熙 青花山水圖盤
刻款「魏辰公」

Provenance: a British private collection

來源：英國私人收藏

The present dish is decorated in the 'Master of the Rocks' style, a landscape painting technique that emerged in the mid-17th century during the late Ming dynasty and remained popular into the early Kangxi reign, though rarely seen after 1700. This style, characterised by dynamic rocky landscapes rendered with 'hemp-fibre' brushstrokes and fluid dots for foliage, was applied to porcelains in underglaze cobalt blue, copper red, and occasionally famille verte enamels. Influenced by late Ming landscape painters such as Dong Qichang (1555–1636) and Wang Jianzhang (active 1628–1644), its dramatic forms parallel those in silk and paper paintings. However, its transmission to Jingdezhen porcelain artists was likely indirect, possibly mediated through woodblock prints like those in the Mustard Seed Garden Manual of Painting (c.1679), which popularised the 'hemp-fibre' technique in decorative arts. See for example the 'hemp-fibre' brush stroke mountain landscape in the 'Mustard Seed Garden Manual of Painting', circa 1679, illustrated by T.Canepa and K.Butler, *Leaping the Dragon Gate: The Sir Michael Butler Collection of Seventeenth-Century Chinese Porcelain*, London, 2021, p.404.

Compare with a related blue and white 'Master of the Rocks' landscape dish, Kangxi, which was sold at Christie's Hong Kong, 30 November 2023, lot 3046.

Brenda Zara Seligman (1882-1965)

203
A BLUE AND WHITE AND COPPER-RED 'DRAGON' VASE
Tian-character mark, Kangxi
Sturdily potted in a baluster form with a short neck, decorated around the central body with two dragons in pursuit of flaming pearls in underglaze copper red, between two bands of lappets enclosing stylised lotus blossoms in pale cobalt blue, the base inscribed with a *tian* character mark in underglaze blue.
15cm (5 7/8in) high.

£15,000 - 20,000
CNY140,000 - 190,000

清康熙 青花釉裡紅雙龍趕珠紋罐
青花「天」字款

Provenance: Brenda Zara Seligman (1882-1965), London
Sotheby's London, 11 May 1954, lot 46
J.M Graham

來源： Brenda Zara Seligman (1882-1965)，倫敦
倫敦蘇富比，1954年5月11日，拍品編號46
J.M Graham

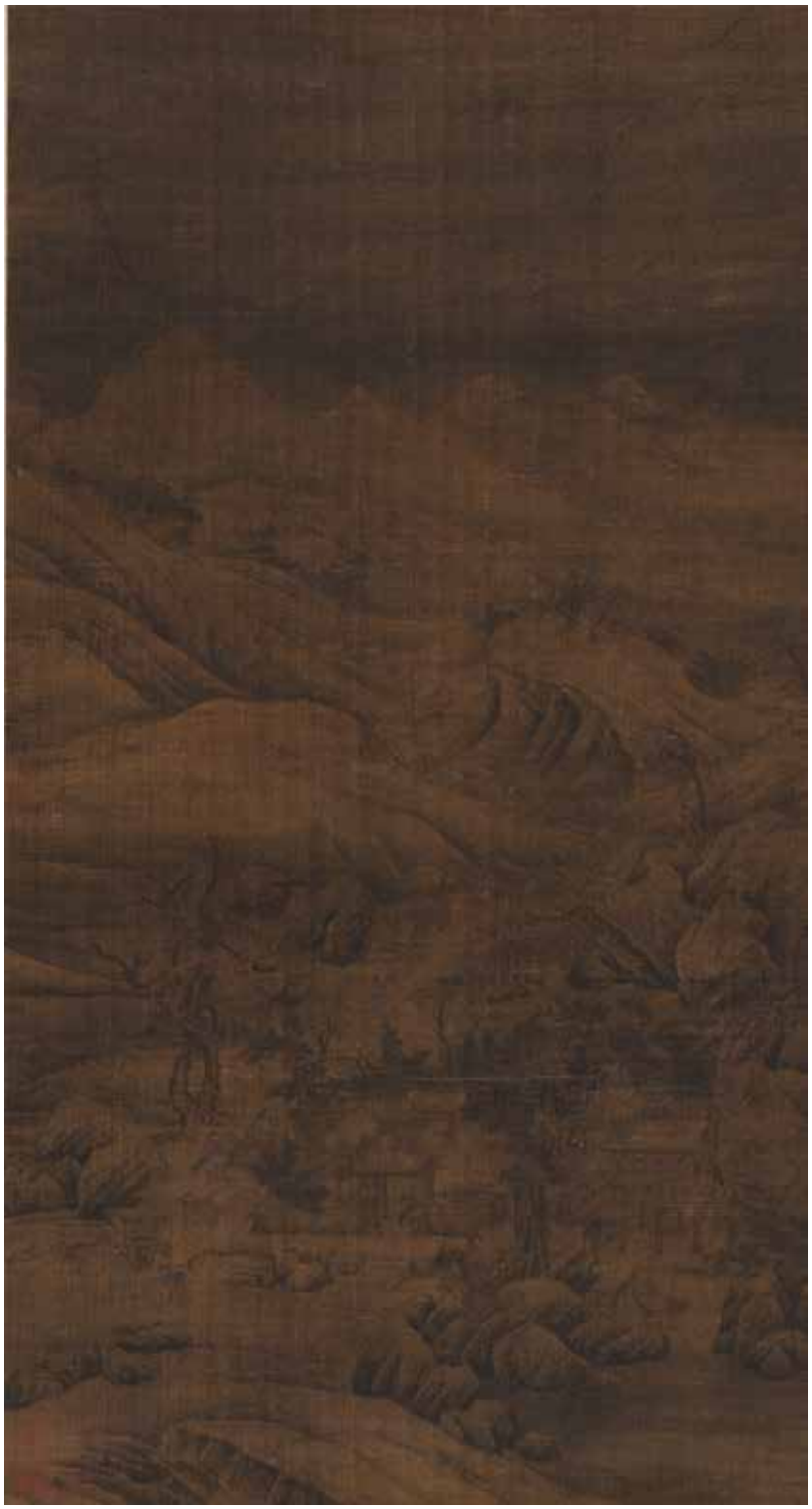
Brenda Zara Seligman (1882-1965) was a distinguished collector and photographer who played an active role in the Anthropological Institute. In 1905, she married Professor Charles Gabriel Seligman (q.v.) and accompanied him on his expeditions to the Sudan, while also establishing herself as an authority on the linguistics of the Nuba Hills. In the 1920s, she and her husband expanded their interests into Chinese, Korean, and Indo-Chinese art, building a remarkable collection that she continued to develop after his passing. This collection was later bequeathed in both their names to the Arts Council for a ten-year period, during which the Seligman Collection of Oriental Art was exhibited in London in 1966. As per the agreement, the collection was subsequently divided between the British Museum, which received the majority of pieces, and the Victoria and Albert Museum. The Seligmans also contributed numerous works to the Royal Academy's 1935–1936 exhibition. See R.Davids and D.Jellinek, *Provenance: Collectors, Dealers and Scholars: Chinese Ceramics in Britain and America*, Oxford, 2011, pp. 395-396.

The present lot is distinguished for the *tian* mark inscribed on the base in cobalt blue. The *tian*-character jars were first produced during the Chenghua period of the Ming dynasty. There are different interpretations regarding the meaning and origin of the 'tian' mark. One explanation is that it originates from the first character of the *Thousand Character Classic* (千字文): 'Heaven and Earth, dark and yellow; the universe, vast and boundless' (天地玄黃， 宇宙洪荒). Another theory suggests that since the emperor was revered as the 'Son of Heaven' (*tianzi* 天子), objects bearing this mark were intended for the emperor's use and appreciation. Although interpretations vary, it is widely accepted that these jars were products of the Imperial kilns in the Ming dynasty. The present lot finds its prototype in the *doucai* 'dragon and waves' jar of the Chenghua period, which similarly features a pair of dragons between two bands of lappets and bears a *tian* character inscription on the base. Additionally, two other *doucai* 'mythical beast' jars are of comparable form, also inscribed with the *tian* mark, Chenghua period. All three examples are in the Qing Court Collection, illustrated in *The Complete Collection of the Treasures of the Palace Museum: Porcelain in Polychrome and Contrasting Colours*, Shanghai, 2007, pp.177–181.

Due to the renowned reputation of the *tian*-character jars from the Chenghua period, they were frequently imitated in later times, especially the Kangxi, Yongzheng, and Qianlong reigns of the Qing dynasty. According to Geng Baochang's research, the Kangxi-period imitations typically have a thick and heavy body, as seen in the present lot, whereas those from the Yongzheng and Qianlong periods are characterized by a thinner and more refined body. When held against the light, the porcelain and glaze of the latter exhibit a slight bluish translucency. See Geng Baochang, *Ming Qing ciqi jianding* (明清瓷器鑒定), Hong Kong, 1993, pp.89-90.

See a related *doucai* 'mythical beast' jar inscribed with a *tian* character mark on the base, Yongzheng period, which was sold at Christie's Hong Kong, 26 September 2024, lot 11.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.



204

204
A PAINTING OF A MOUNTAIN LANDSCAPE
Ming Dynasty or earlier
Hanging scroll, ink on silk, depicting a mountainous landscape dotted with trees and pavilions, farmers carrying goods on ox carts along a road, scholars by a lakeside pavilion, with four collector's seals.
The painting, 118cm (46 1/2in) long x 64cm (25 1/4in) wide.

£6,000 - 8,000
CNY56,000 - 75,000

明或更早 佚名 山水圖 水墨絹本 立軸

The present painting of a mountain landscape with farmers and ox carts reflects the influence of Dong Yuan (c.934–962), a pioneering painter of the Southern Tang dynasty whose style became highly influential in later Chinese landscape painting. The softly undulating hills, shaded rock forms, and gently textured brushwork are characteristic of Dong Yuan. The use of subtle ink washes to create atmospheric depth further evokes his lyrical and naturalistic approach.

See for example, a painting by Dong Yuan, *Wintry Groves and Layered Banks*, illustrated in *Three Thousand Years of Chinese Painting*, New Haven and London, p.97. This influence was later embraced by Yuan literati painters and reinterpreted by Ming artists, particularly of the *Zhe* School who harked back to Song styles. See for example, a mountain landscape by an unidentified artist, formerly attributed to Dong Yuan, but now considered Ming or Qing dynasty, in The Metropolitan Museum of Art, New York (acc.no.47.18.56).

See also an anonymous mountain landscape, early 16th century, which was sold at Christie's New York, 22 March 2022, lot 277.

205
A BIRD AND FLOWER ALBUM LEAF
Ming Dynasty or earlier
Ink and pigment on silk depicting two sparrows perched on stalks of rice, with five collector's seals, mounted on a silk album leaf, a title slip attached to the mount reading *Song ren gufeng qinle* ('Abundant grain and joyful birds by a person of the Song dynasty').
The painting 19.5cm (7 3/4in) x 28.2cm (11 1/8in) long.

£4,000 - 6,000
CNY38,000 - 56,000

明或更早 佚名 花鳥圖 絹本設色 冊頁一開
款識：宋人穀豐禽樂
鈐印：法華寶笈 項墨林父秘笈之印 南海伍氏 南雪齋秘笈印 蔗田曾藏識者寶之 云谷

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

205

The album leaf bears the impressions of five collectors' seals, providing insight into its provenance and collecting history. The seal *Xiang Molin fu miji zhi yin* (項墨林父秘笈之印) refers to Xiang Yuanbian (項元汴 1525-1590), also known as Xiang Zijing (項子京) and Xiang Molin (項墨林), was a native of Jiaxing, Zhejiang province. He was a renowned collector and connoisseur of paintings and calligraphy of the Ming dynasty.

The seal *Nanhai Wushi Nanxue zhai miji yin* (南海伍氏南雪齋秘笈印) refers to Wu Yuanhui (伍元蕙 1824-1865) whose courtesy name is Nanxue daoren. He was a native of Nanhai (present-day Foshan, Guangdong). During the Daoguang and Xianfeng reigns of the Qing dynasty, he was granted the title of *Juren* by Imperial decree and later appointed as a Director of the Ministry of Justice (*Xingbu langzhong* 刑部郎中). Wu Yuanhui was best known for his collection of calligraphic rubbings, compiled in the twelve-volume work *Treasured Calligraphy Collection of the Nanxue Studio* (南雪齋藏真貼).

The seal *yungu* (云谷) refers to Ye Menglong (葉夢龍 1775-1832), a native of Nanhai (present-day Nanhai, Guangdong province), with the courtesy name of Yungu. He was a renowned Qing dynasty painter and bibliophile. Proficient in painting, he was particularly esteemed for his depictions of orchids and bamboo. He served as the Director of the Ministry of Revenue 戶部郎中 *Hubu langzhong*. His father, Ye Jianxun (葉建熏), was a collector of books and paintings, amassing an extensive collection.

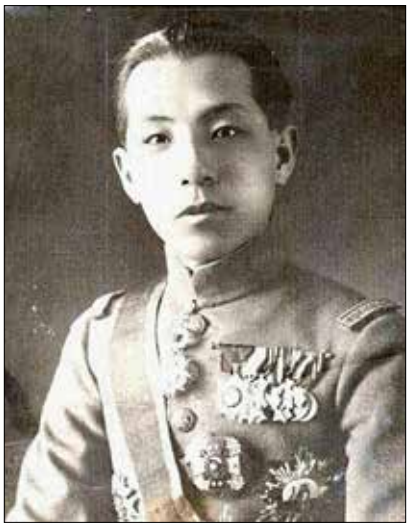
The seal *zhetian cengcang shizhe baozhi* (蔗田曾藏識者寶之) refers to Ye Mengcao (葉夢草, Qing dynasty) whose courtesy name is Zhetian. He was a native of Nanhai, Guangdong and the younger cousin of Ye Menglong. Renowned for his literary and artistic talents, he excelled in poetry, calligraphy, and painting, demonstrating mastery in landscapes, floral and fruit compositions, as well as figure painting.

The seal *fahua baoji* (法華寶笈) refers to Ren Zhenting (任振庭). He was a native of Tianjin, used the studio name 'Pavilion of Weary Reflections' (倦懷閣) (*Juanhuai Ge*). He was a collector during the late Qing and Republican periods, amassing an extensive collection, with pieces occasionally appearing on the market.

See an album leaf of similar format, bearing three identical seals, Yuan dynasty or later, which was sold at Christie's Paris, 10 December 2020, lot 156. Compare also with a related fan leaf, ink and colour on silk with a bird and flower, 14th/17th century, also with the seal of Ren Zhenting, which was sold at Bonhams Hong Kong, 30 November 2020, lot 801.

Gu Ao (1879-1956)

Zhang Zuolin (1875-1928)


Zhang Xueliang (1901-2001)

Andrew Franklin (1914-2002)

206
ATTRIBUTED TO GU JIANLONG (1606-AFTER 1687)
Ximen Qing's Official and Trusted Career, a scene from The Plum in the Golden Vase (*Jin Ping Mei*)
Ink and colour on silk, glazed and framed with title slip.
31.7cm (12 1/2in) wide x 39.4cm (15 1/2in) long.

£4,000 - 6,000
CNY38,000 - 56,000

傳顧見龍（1606-1687年後） 西門慶官作生涯圖 設色紙本 鏡框

Provenance: Gu Ao (1879-1956)
Zhang Zuolin (1875-1928)
Zhang Xueliang (1901-2001)
Andrew Franklin (1914-2002)

Published and Illustrated: *Illustrations of Scenes from The Plum in the Golden Vase (Jin Ping Mei)*, Shanghai, circa 1940, reprinted circa 1980

來源： 顧鰲（1879-1956）
張作霖（1875-1928）
張學良（1901-2001）
Andrew Franklin (1914-2002)

著錄： 《清宮珍寶百美圖》，上海，約1940年，於約1980年重印

Gu Ao (1879–1956), courtesy name Julu, was a Chinese politician and lawyer from Guang'an, Sichuan. A scholar in the late Qing dynasty, he graduated from Japan's Hosei University and held various governmental positions, including roles in the Ministry of Civil Affairs, the Constitutional Compilation Bureau, and as Secretary-General of both the Political Conference and the Provisional Constitution Conference. After the fall of the Qing, he continued serving in the Republic of China, becoming Director of the Legislative Affairs Bureau and receiving high honours. However, his support for Yuan Shikai's monarchy led to his inclusion on a government blacklist in 1916, forcing him to flee. Later pardoned, he was involved in Zhang Xun's failed restoration attempt and subsequently allied with Du Yuesheng. In his later years, he worked as a lawyer and antique dealer in Shanghai.

Zhang Zuolin (1875–1928) was a Chinese warlord and military leader in the early 20th century. His son, Zhang Xueliang (1901–2001), was a significant military figure and politician, best known for his role in the Xi'an Incident, which played a crucial part in uniting China against Japanese aggression. During his long period of house arrest under Chiang Kai-shek, Xueliang devoted much of his time to studying Ming dynasty literature and the Manchu language, as well as collecting Chinese fan paintings, calligraphy, and other works by renowned artists. His collection, comprising over 200 pieces, was assembled under the name of his studio, Dingyuanzhai (定遠齋).

Andrew Albert Ernst Franklin (1914–2002) was a British diplomat and esteemed collector of Chinese art. Fluent in Chinese, he served as the British Vice-Consul in 1939. During his diplomatic tenure, particularly in Formosa (now Taiwan), Franklin developed a profound appreciation for Chinese art, guided by local experts. He began collecting Chinese books, maps, paintings, and ceramics, gradually amassing a substantial collection. Upon retiring, Franklin continued his passion for Chinese art, contributing significantly to the understanding of historical and cultural connections between Europe and China.

Jing Ping Mei is a classic Chinese novel from the late Ming dynasty. It is notable for its detailed and explicit portrayal of sexuality, moral corruption, and the complexities of human behaviour, which makes it a unique and provocative work in the Chinese literary canon.

During the Qing dynasty, *Jin Ping Mei's* status as a controversial novel increased, virtually censored but still in circulation among the Manchu elite. The Kangxi Emperor, for example, was a declared admirer of the novel and commissioned an album of painted illustrations based on the novel for his personal collection. Although unsigned, this album of 200 paintings, of which the present album is considered one, are thought to be the works of Court artist Gu Jianlong (1607-after 1687). Gu Jianlong was appointed as a painting attendant (*zhihou*) in the Court of the Kangxi Emperor in around 1662 and served at Court for about ten years before returning to his native Suzhou.

This album takes for reference the printed illustrations of the Chongzhen edition and has built up a legendary status among scholars and collectors of Chinese paintings, not least for its often frank and graphic depiction of erotic scenes. Of the original album of two hundred paintings, no more than 38 are currently accounted for, many in international museums including the Nelson Atkins museum, leaving the 1940s publication as the only remaining visual record of these important paintings. The emergence of this previously lost painting onto the market is an exciting discovery.

For further discussions of the provenance of this work see 'A Study on the Circulation of Qing Palace Treasures: The Hundred Beautiful Images' in *Bibliographical Quarterly*, Vol.52, Issue 3, 2018.

See a set of twelve album leaves of illustrations from *Jin ping mei*, probably from the same set as the present lot, and also from the Andrew Franklin collection, which was sold at Christie's London, 10 May 2006, lot 227.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

西門慶官作生涯

PROPERTY FROM AN ENGLISH ESTATE 英國私人遺產

207 TP

A LARGE CARVED ZITAN CABINET

Republic Period

Constructed with two doors set above three drawers, the doors deeply carved to each panel with five bats amongst *ruyi* cloud scrolls, the drawers similarly carved, each with two bats, above front and side beaded aprons carved with archaistic scrollwork, the sides carved with panels of butterflies amongst trailing flowering branches, crane wading in a lotus pond and in flight above a verdant landscape, the top of the cabinet with scroll form terminals, the interior with one long shelf, gilt metal lock plates and fittings cast with further bats amongst a dense profusion of cloud scrolls.

161cm high (63 3/8in) x 180cm (70 7/8in) wide x 64.5cm (25 3/8in) deep.

£4,000 - 8,000
CNY38,000 - 75,000

民國 紫檀蝙蝠云紋櫃

Provenance: Mr and Mrs George Beaumont-Gray, acquired at auction approximately fifty years ago for their property at Staverton House, Cheltenham in Gloucestershire

來源： George Beaumont-Gray伉儷，約50年前從拍賣會上購得，作為其位於英國格洛斯特郡，切爾滕納姆，Staverton府邸之藏品。

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

THE PROPERTY OF A LADY 女士藏品

208 * TP Y
A *HUANGHUALI* LOW TABLE, *KANGZHUO*
17th/18th century
The rectangular panel top set into a mitred, mortise-and-tenon frame with thumbprint moulding, supported on elegant, beaded cabriole legs terminating in scrolled feet, the beaded aprons finely carved with two apposed slender dragons striding toward the centre separated by scrolling foliage incorporated into the beaded border, the wood with a rich patina and well-figured.
92cm (36 1/4in) wide x 28cm (11in) high x 61cm (24in) deep.

£15,000 - 25,000
CNY140,000 - 240,000

十七/十八世紀 黃花梨螭龍紋有束腰三彎腿炕桌

Provenance: a South African private collection

來源：南非私人收藏

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

According to the *Archives of the Qing Imperial Workshops: Woodworking* (清宮造辦處活計檔·木作), most recorded tables and desks were relatively low, a design closely associated with the use of *kang* (heated platforms) in the palace. During formal banquets, the Qing Court preserved the traditional practice of floor seating, with mats and cushions arranged on the ground and low tables employed for dining.

Furthermore, Qing interior furnishings evolved to integrate wooden beds with brick *kang*, creating fixed indoor installations that significantly expanded the sleeping area. Consequently, the demand for *kang* tables as seen in the present lot increased. Compare with a related *huanghuali* low table, Ming dynasty, illustrated in *The Complete Collection of Treasures of the Palace Museum: Furniture of the Ming and Qing Dynasties*, Hong Kong, 2002, p.178, no.151. See also a related *huanghuali* low table, circa 1550-1600, illustrated by C.Clunas, *Chinese Furniture*, London, 1997, pl.52.

See also a similar *huanghuali* low table with dragons, 17th/18th century, which was sold at Sotheby's New York, 19 September 2023, lot 725.

THE PROPERTY OF A EUROPEAN GENTLEMAN 歐洲紳士藏品

209 * TP Y

A *HUANGHUALI* WAISTED CORNER-LEG SIDE TABLE, *BANZHUO*

17th century

The single-board top set into a mitered 'mortise and tenon' frame above the apron decorated with a beaded edge, with hump-back stretchers joined to the straight legs terminating in horse-hoof feet, the wood of amber-brown hue and with heavily-figured grain. *93.5cm (36 3/4in) wide x 87.3cm (34 1/4in) high x 46cm (18 1/8in) deep.*

£15,000 - 20,000
CNY140,000 - 190,000

十七世紀 黃花梨有束腰羅鍋棖馬蹄足半桌

Provenance: Ho Cheung Antique Furniture, Hong Kong
A Danish private collection, acquired from the above on 18 February 2006

來源： 香港Ho Cheung Antique Furniture
丹麥私人收藏，從上處獲得於2006年2月18日

Characterised by their exquisite craftsmanship and the use of precious *huanghuali* wood, these tables exemplify the refined aesthetics and functional design principles of Ming and early Qing dynasty furniture. Admired for their elegant simplicity and enduring quality, the present lot represents a pinnacle of Chinese woodworking.

Compare with a similar *huanghuali* table, 17th century, in the Victoria and Albert Museum, illustrated by C.Clunas, *Chinese Furniture*, London, 1988, no.48. See also a related *huali* long narrow table, Ming dynasty, in the Qing Court Collection, illustrated in *The Complete Collection of Treasures of the Palace Museum*, vol.I, Shenzhen, 2002, p.107, no.90.

See a similar *huanghuali* corner-leg side table, 17th/18th century, which was sold at Bonhams London, 11 May 2017, lot 329. See also a further *huanghuali* rectangular corner-leg side table, 17th/18th century, which was sold at Christie's Hong Kong, 28 May 2021, lot 2801.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

210 TP

YU ZHEN (ACTIVE 18TH/19TH CENTURY)

A Garden Visit, 1797

The large watercolour on silk depicting 151 Buddhist and Daoist Immortals, popular Chinese gods, philosophers, kings, generals and their attendants engaged in various pursuits, all within a palatial garden setting, inscribed and dated to the second year of the Jiaqing reign, corresponding to 1797.

Framed, 231cm (91in) long x 137cm (54in) wide;
the painting, 211.5cm (83 1/4in) long x 127cm (50in) wide.

£20,000 - 30,000
CNY190,000 - 280,000

1797年 俞振（活躍於十八/十九世紀） 絹本設色 眾神圖

The scroll was painted by the Daoist priest Yu Zhen (exact dates unknown) at a temple in the Yandang mountains. The inscription in the left bottom corner reads as follows:

時 嘉慶二年歲次丁巳秋七月上浣 弟子雁宕俞振沐手敬繪 省園

Which may be translated as:

'In the first ten days of the seventh lunar month in the autumn of the second year of the Jiaqing reign [1797], Yu Zhen, the disciple at Yandang [mountain], respectfully painted this, having washed his hands [meaning: cleansed himself], Shengyuan.'

This remarkable Daoist pantheon is structured into three realms: Heaven, Earth, and the space between them. At its center, Houtu (后土, the Empress Queen of the Earth) and the Jade Emperor (*Yu Huang Shangdi* 玉皇上帝), the supreme Daoist deity, preside over the celestial hierarchy. Surrounding them are deities and spirits linked to the planets, stars, and natural forces.

On the platform to the left, the Eight Immortals (八仙) are assembled alongside the Three Star Gods: Fuxing (福星), the deity of prosperity; Luxing (祿星), the god of success; and Shouxing (壽星), the god of longevity.

The pantheon also incorporates figures from classical literature, notably Romance of the Three Kingdoms (三國演義). At the heart of the composition, within a grand central pavilion, sit three renowned military figures—Guan Yu (關羽), Zhou Cang (周倉), and Guan Ping (關平). Meanwhile, in the lower left corner, the Five Tiger Generals (五虎將) are depicted enjoying a banquet.

In the third tier of the heavenly realm, two deities associated with the weather make their appearance. On the far left stands Dianmu (電母), the Mother of Lightning, while to her left, riding a dragon, is the three-eyed Leishi Haoweng (雷師皓翁), the Thunder Master. Both are accompanied by an entourage of demonic figures, including Leigong (雷公), recognisable by his bat wings and bird-like beak.

At the centre, a striking group surrounds a white horse—believed to represent Emperor Ming of the Eastern Han dynasty, who famously dispatched envoys to India. They returned with two Indian monks, Kasyapa Matanga and Dharmaratna, bearing sacred sutras. This moment is traditionally regarded as the introduction of Buddhism to China.

Further to the right, on a rocky outcrop, sits Guanyin (觀音), the Bodhisattva of Mercy, revered by a figure standing upon a floating shell — a reference to her role as the patron of mariners. Behind her are the great Fathers of Daoism: Laozi (老子), seated atop a bull with a herdsman in tow; Zhuangzi (莊子), accompanied by an attendant holding books; and Liezi (列子), traditionally depicted holding a *ruyi* sceptre.

At the far right margin, Dizang Pusa (地藏菩薩) is shown wearing a crown, attended by an acolyte carrying a multi-ringed staff, a scholar, and a snow lion.

A related painting of various Gods and figures from folklore, Qing dynasty, is in the Daguan Cang Art Museum, Changsha.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

211 TP Y

A FINE HONGMU ROUND 'BUDDHIST LIONS' TABLE

19th century

The circular top with a finely grained surface above an intricately carved apron featuring a continuous *ruyi*-head motif, the central columnar support decorated with dense floral scrolls in low relief, encircled by a collar of upright plantain leaves, three finely carved Buddhist lions, each with an animated expression and meticulously rendered manes, standing on their front paws, the base designed as a raised platform with a balustrade imitating a garden terrace, intricately adorned with scrolling lotus motifs and fretwork, all supported on a circular plinth with a lobed edge, carved with further *ruyi*-heads and cloud scrolls feet.

83cm (32 1/2in) high x 79cm (31 1/8in) diam.

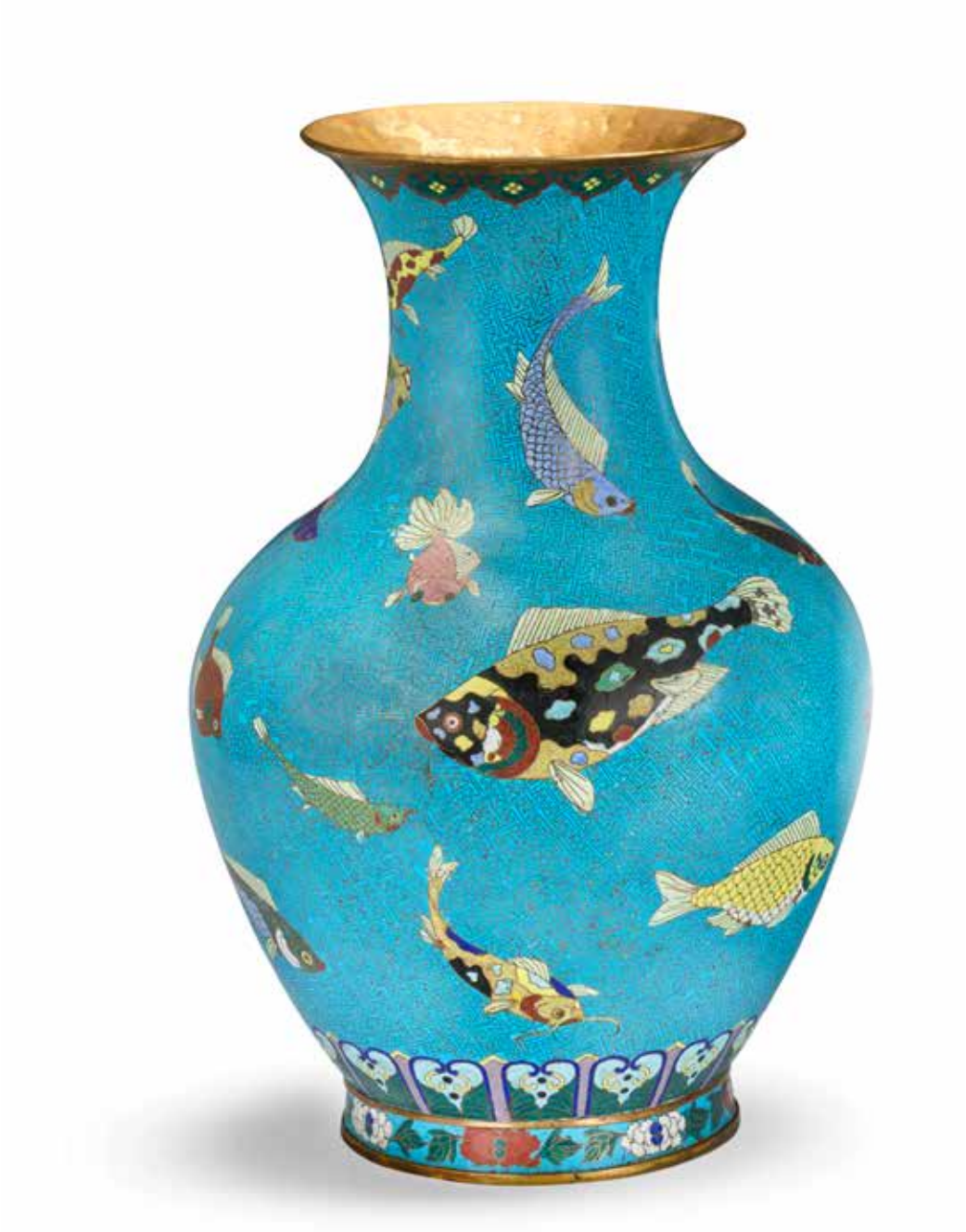
£5,000 - 8,000
CNY47,000 - 75,000

十九世紀 紅木雕花卉獅子紋獨梃柱圓桌

The present lot is distinguished by its 'single-plinth' (*duting zhu* 獨梃柱), which was influenced by Western furniture imported to China during the Qing dynasty. When Nian Xiyao 年希堯 served as the General Supervisor of the Imperial Household Department, he presented to the Imperial Palace a Western-style single-plinth square table which was distinctly different from traditional Chinese furniture. After that, the Yongzheng Emperor issued an edict instructing the Imperial Workshops to replicate and refine its design, replacing the square table top with a round one. See the records on the thirtieth day of the tenth month of the eighth year of the Yongzheng reign, in *The Hall of Mental Cultivation Imperial Workshop Archives: Lacquer* (養心殿造辦處活計檔·漆作).

See two *zitan*-lacquered round tables of similar design, each with a round top supported by a single plinth, mid-Qing dynasty, in the Qing Court Collection, Palace Museum, Beijing, illustrated by Wu Meifeng, '*Zitan* mu shangqi Yongzheng jiaju de tese' (紫檀木上漆雍正家具的特色), *Forbidden City*, 2016 (06), pp.140–141.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.



PROPERTY OF A LADY 女士藏品

212 TP
A PAIR OF VERY LARGE CLOISONNÉ ENAMEL 'FISH' VASES
19th century
Each brightly enamelled around the exteriors with various fish swimming against a vibrant turquoise blue diaper-pattern ground, all between a *ruyi*-head band beneath the rim and lotus petal lappets rising from the base, the foot rim decorated with flower blooms and leaves.
66.7cm (26 1/4in) high. (2).

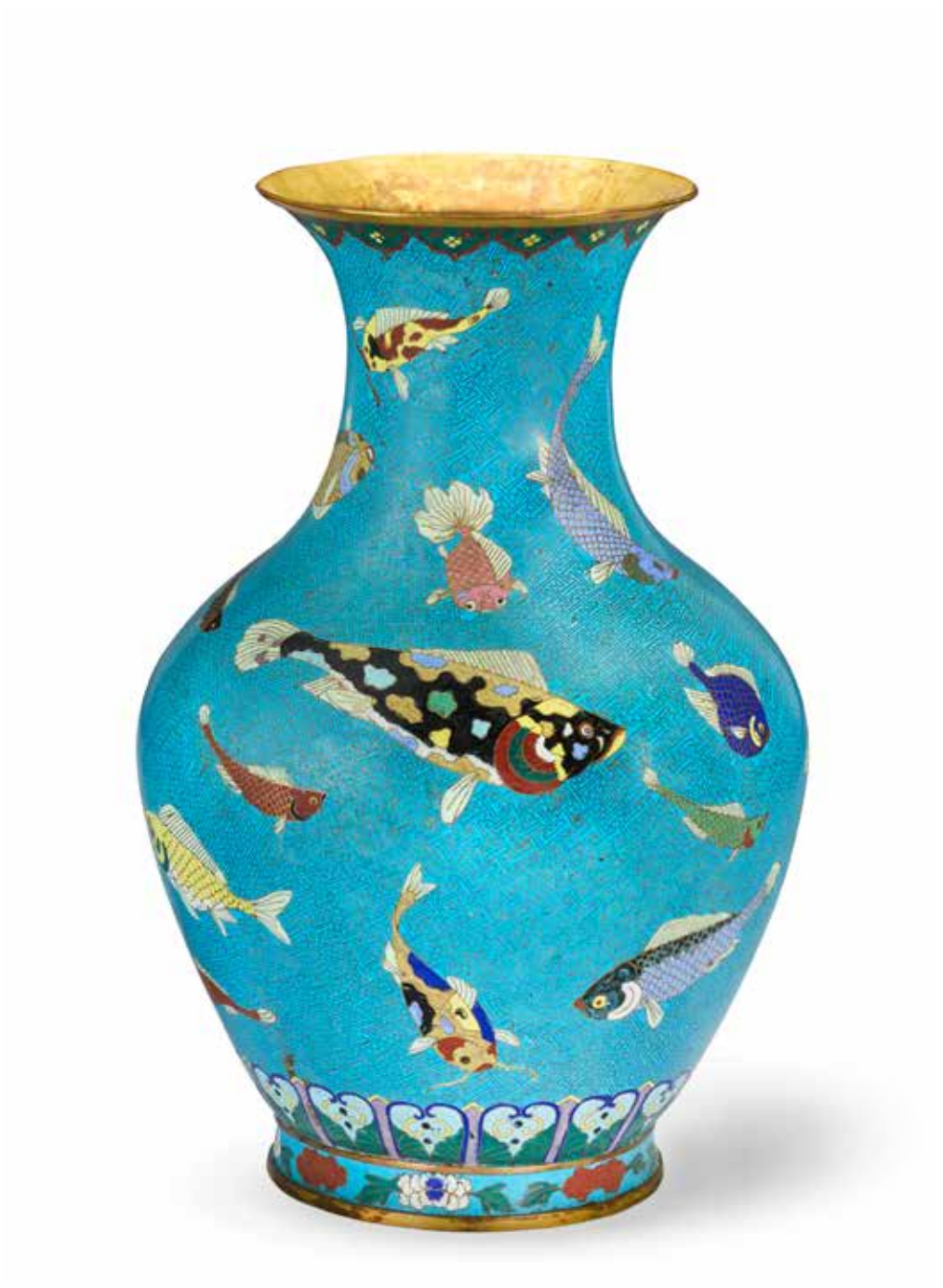
£10,000 - 15,000
CNY94,000 - 140,000

十九世紀 銅胎掐絲琺瑯魚紋瓶一對

Provenance: Bruno Schroder (1933-2019), and the Schroder Family, Dell Park House, Englefield Green, Surrey
Christie's Dell Park House sale, 1-2 May 1979, lot 58
Christie's London, 9 December 2010, lot 134

來源： Bruno Schroder (1933-2019)，Schroder家族，Dell Park府邸，恩格爾菲爾德格林，（英國）薩里郡
佳士得Dell Park府邸專場拍賣，1979年5月1-2日，拍品編號58
倫敦佳士得，2010年12月9日，拍品編號134

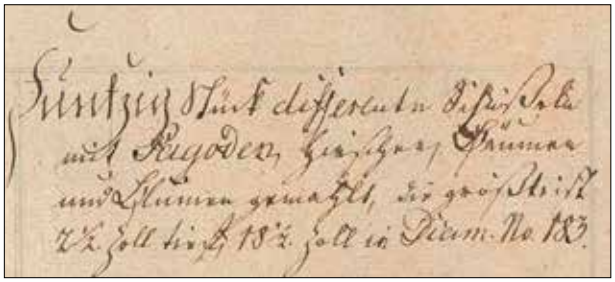
For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.



Bruno Lionel Schroder (1933–2019) was a British banker and a descendant of the Schroder banking dynasty. A long-serving director of Schroders plc, he played a key role in maintaining family influence within the firm. Beyond finance, he was a notable landowner in Scotland, particularly on the Isle of Islay, where he managed extensive estates and was involved in conservation efforts.

Compare with a related large cloisonné enamel vase decorated with similar fish, but applied with fish-shaped handles, first half of the 19th century, illustrated by H.Brinker and A.Lutz, *Chinese Cloisonné: The Pierre Uldry Collection*, New York and London, 1985, p.338. See also another related cloisonné enamel vase decorated with fish, Qing dynasty, c.1700, in the National Gallery, Prague (acc.no.Vu 2418).

Dell Park House



Inventory record, 1779

213
A LARGE FAMILLE ROSE 'MAGU' DISH
Yongzheng
The curved sides rising from a tapered foot to an everted rim, the interior finely painted with the Daoist Immortal Magu in flowing robes holding a *lingzhi* fungus, accompanied by a deer clasping a leafy spray of a peach in its mouth and a boy attendant carrying a basket of peaches over his shoulder, the rim border adorned with flowering sprays of peonies and magnolias, the mouth rim gilded, the base incised with inventory number N:183-I, wood stand.
43.5cm (17 1/8in) diam. (2).

£15,000 - 20,000
CNY140,000 - 190,000

清雍正 粉彩麻姑獻壽圖大盤

Provenance: Augustus the Strong (1670-1733), Elector of Saxony and King of Poland (engraved Dresden inventory mark on the base of the dish reading N:183 I)
An English private collection, acquired prior to 1930

來源： 奧古斯特二世(1670-1733)，薩克森選帝侯和波蘭國王
（底部刻有德累斯頓庫存編號：N:183 I）
英國私人收藏，獲得於1930年前

The incised number on the present lot indicates that this plate was in the collection of Augustus the Strong (Augustus II), Elector of Saxony and King of Poland (1670-1733). As an avid art collector, he amassed an extensive collection of porcelain which was housed in the 'Japanese Palace' in Dresden. The inventory record for this piece is dated 1779 and reads 'Fifty differing dishes painted with pagods, stags, trees and flowers. The largest is 2½ in. deep, 18½ in. in diam. No. 183'.

According to the inventory records at Dresden, dishes of this type were presumably acquired in 1727. See a similar famille rose 'Magu' dish, Yongzheng period, from the same collection and bearing the same inventory number, illustrated in *La maladie de porcelaine: East Asian Porcelain from the Collection of Augustus the Strong*, Leipzig, 2001, p.78.

The motif depicted in the present lot is 'Magu Celebrating Longevity' (*Magu xiansho* 麻姑獻壽). The Daoist Immortal Magu, revered as the Goddess of Longevity, is portrayed on her journey to the renowned peach banquet hosted by the Queen Mother of the West who rules over the garden of the peaches of longevity. The scene incorporates many symbols of longevity and Immortality, including the *lingzhi* fungus, the deer, blossoming prunus, and peaches, all of which underscore the auspicious theme of enduring life and vitality.

See a similar famille rose 'Magu' dish, Yongzheng, which was sold at Sotheby's New York, 17 March 2021, lot 282.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

N=183.
I

214

214
A FAMILLE ROSE YELLOW-GROUND 'FO RI CHANG MING' BOWL
Qianlong four character mark and probably of the period
Finely potted with deep rounded sides rising from a slightly tapered foot to a gently flared rim, brightly enamelled around the exterior with four roundels, each enclosing a character against a diaper ground forming the phrase *fo ri chang ming* (the light of Buddha shines eternally), interspersed with stylised lotus blossoms borne on meandering stems issuing further flowers, the base with a four-character mark in cobalt blue within a double square.
11.5cm (4 2/3in) diam.

£6,000 - 8,000
CNY56,000 - 75,000

清乾隆 黃地粉彩「佛日常明」碗
青花「乾隆年製」楷書款

Provenance: an English private collection

來源： 英國私人收藏

See a similar yellow-ground famille rose '*fo ri chang ming*' bowl, Qianlong four-character mark and of the period, illustrated by Chen Shilong, *Lidai ciqi shoucang he jianshang*, Changsha, 2017, p.202. The style of the present famille rose *fo ri chang ming* bowl became an established form of the Imperial kilns and continued to be produced through the Jiaqing and Daoguang reigns.
A related bowl with similar decoration, Jiaqing seal mark and of the period, is illustrated in *The Official Kiln Porcelain of the Chinese Qing Dynasty*, Shanghai, 2003, p.378. Compare with a similar pair of *fo ri chang ming* bowls, Qianlong four-character marks and of the period, which was sold at Bonhams London, 7 November 2024, lot 27

215

215
A FAMILLE ROSE 'BAJIXIANG' BOWL
Jiaqing seal mark and of the period
Finely potted with deep rounded sides rising from a short straight foot to a very slightly everted rim, brightly enamelled around the exterior with the *Bajixiang* ('Eight Buddhist Emblems') divided into four pairs, each pair tied together with a flowing brocade ribbon, all between an iron-red key-fret border at the mouth rim and *ruyi*-heads above the foot rim.
10.7cm (4 1/4in) diam.

£3,000 - 5,000
CNY28,000 - 47,000

清嘉慶 粉彩八吉祥紋碗
青花「大清嘉慶年製」篆書款

It is noteworthy that overglaze pastel blue is used around the bowl instead of the traditional underglaze blue. See a similar famille rose '*Bajixiang*' bowl, Jiaqing seal mark and of the period, illustrated in *The Wonders of the Potter's Palette: Qing Ceramics from the Collection of the Hong Kong Museum of Art*, Hong Kong, 1984, pp.144-145. Compare with a very similar famille rose 'Bajixiang' bowl, Jiaqing seal mark and of the period, which was sold at Sotheby's Hong Kong, 4 June 2020, lot 523. A pair of similar famille rose 'Bajixiang' bowls, Jiaqing seal marks and of the period, was also sold at Christie's Paris, 10 December 2021, lot 738.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

216
A RARE LIME-GREEN ENAMELLED 'DOUBLE-HAPPINESS' VASE
19th century
The vase decorated around the exterior with lime-green enamel with dense lotus scrolls and four large lotus blooms beneath four double-happiness characters (*shuangxi*), all between pendant *ruyi*-heads at the shoulder and lappets above the foot rim with iron-red key-fret border, the neck with further lotus scrolls, flanked by a pair of iron-red and gilt handles, the flaring mouth rim gilt, the interior glazed turquoise, the base with effaced mark.
31.5cm (12 1/2in) high.

£8,000 - 12,000
CNY75,000 - 110,000

十九世紀 白地綠彩纏枝蓮囍字紋雙耳瓶

The present lot is rare, distinguished by the prominent 'Double Happiness' character (*xi* 囍), which strongly suggests that it was intended as a wedding gift. In traditional Chinese culture, the Double Happiness symbol is deeply associated with matrimonial blessings, symbolising joy, prosperity, and a harmonious union between husband and wife. Objects bearing this character were often commissioned or presented as auspicious gifts to newlyweds, signifying wishes for a fruitful marriage, abundant happiness, and enduring love.

See a related vase with green enamel decoration of formalised floral pattern, but without handles and 'double happiness' character, Daoguang iron-red seal mark and of the period, illustrated in *Imperial Porcelain of Late Qing*, Hong Kong, 1983, p.64, no.38. See also a related turquoise-glazed and white slip decorated vase with handles, Jiaqing, illustrated in *From the Dragon's Treasure: Chinese Porcelain from the 19th and 20th centuries in the Weishaupt Collection*, London, 1987, p.29.

217

A FAMILLE ROSE LIME GREEN-GROUND 'LOTUS SCROLL' JAR AND COVER

Jiaqing iron-red seal mark and of the period

The ovoid body rising from a short slightly splayed foot to rounded shoulders and a short neck, enamelled with vibrant lotus blossoms borne on leafy foliage, the flower heads alternating with gilt *shou* characters and endless knots, interspersed with peaches and bats, all set against a lime-green ground, the interior and base enamelled in turquoise, with a similarly decorated cover surmounted by a finial. *33cm (13in) high.* (2).

£15,000 - 20,000
CNY140,000 - 190,000

清嘉慶 綠地粉彩描金纏枝花卉紋燈籠瓶帶蓋
礬紅「大清嘉慶年製」篆書款

See a related *doucai* jar and cover of the same shape and similar decoration, Jiaqing seal mark and of the period, illustrated in *Zhongguo qingdai ciqi*, Beijing, 2002, p.309. A similarly decorated green-ground vase, but of different shape, Jiaqing seal mark and of the period, is in the Qing Court Collection and illustrated in *The Complete Collection of Treasures of the Palace Museum: Porcelains with Cloisonné Enamel Decoration and Famille Rose Decoration*, Hong Kong, 2008, pl.172.

Compare with a very similar lime green-ground famille rose jar and cover, Jiaqing seal mark and of the period, which was sold at Sotheby's Hong Kong, 8 April 2014, lot 3055.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

THE PROPERTY OF A LADY 女士藏品

218
A LARGE FAMILLE ROSE TURQUOISE-GROUND 'LOTUS' BASIN
Jiaqing iron-red seal mark and of the period
Elegantly potted with broad curved sides rising from a raised circular foot to a flared rim, the interior lavishly adorned with stylised blossoming lotus floral scrolls interspersed with four auspicious bats grasping peaches their mouths, bordered by a band of *ruyi*-heads and gilt border, all depicted in rich famille rose enamels against a turquoise-blue ground, the base inscribed with a *Jiaqing* seal mark in iron red.
39cm (15 3/8in) diam.

£15,000 - 20,000
CNY140,000 - 190,000

清嘉慶 松石綠地粉彩纏枝蓮紋折沿盤
礬紅「大清嘉慶年製」篆書款

Provenance: an English private collection, by descent from the grandparents who reputedly bought it circa 1900s

來源： 英國私人收藏，繼承於祖父母，據傳購於約1900年代

See two famille rose green-ground vases decorated with similar leafy lotus tendrils, Jiaqing seal mark and of the period, in the Qing Court Collection, Palace Museum, Beijing, illustrated in *The Complete Collection of Treasures of the Palace Museum. Porcelains with Cloisonné Enamel Decoration and Famille Rose Decoration*, Hong Kong, 1999, pls.172-173. See also a related famille rose yellow ground 'lotus and bat' dish, Jiaqing seal mark and period, in the Qing Court Collection, Palace Museum, Beijing (acc.no.故00161430-1/17).

Compare with a related pair of famille rose yellow-ground *'bajixiang'* dishes, Jiaqing seal marks and of the period, which was sold at Bonhams Hong Kong, 26 May 2014, lot 189.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

THE PROPERTY OF A LADY AND GENTLEMAN 女士及紳士藏品

219 Y
A LARGE SILVER 'DRAGON' PUNCH BOWL
Mark of Luen Wo, Shanghai, circa 1899
The exterior expertly worked in repoussé with scaly four-clawed dragons amidst *ruyi*-clouds, flanked by a pair of dragon handles, all supported by four splayed dragon-head feet, the centre with a plaque engraved 'presented to C.J.Dudgeon esq. 5th April 1899 by his friends and fellow residents of Shanghai', wood stand.
49cm (19 1/4in) wide. Approx. 4.866kg. (2).

£10,000 - 15,000
CNY94,000 - 140,000

約1899年 銀製雲龍紋雙龍柄潘趣碗
「大吉」「LUEN-WO」「SHANGHAI」「90」
鑄款
該拍品重量約為4.866千克

Provenance: an English private collection, acquired by the great-grandfather of the present owner

來源： 英格蘭私人收藏，由現藏家祖父獲得

Luen Wo was a prominent Chinese silversmith and retailer based in Shanghai during the late Qing dynasty and early Republican period (c.1870–1925). See a related massive silver punch bowl, Luen Wo mark, late 19th century, which was sold at Sotheby's New York, 18 October 2022, lot 360.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

THE PROPERTY OF A GENTLEMAN
紳士藏品

220
A GOLD MARRIAGE NECKLACE
Late Qing Dynasty
Comprising five panels, the top two of hat shaped form, the middle section with two rectangular panels flanking a central canted square panel, suspending a three-part pendant, with the leaf-shaped at the top, followed by a stylised bat-shape element and a tasselled bell-shaped terminal, each decorated with filigree designs, the panels joined by seven floral-link chains, each of the top two panels stamped on the reverse with two single-character marks and a '100' mark.
49cm (19 1/4in) long.
21-22 karat, approx. 178g.

Provenance: a British private collection

£15,000 - 20,000
CNY140,000 - 190,000

晚清 金纍絲花卉紋項鏈
「H」「100」款
本拍品含金量為21-22K，重量約為178克

The mark beside the '100' mark could be the letter 'H' in Gothic script. According to Chen Zhigao's research, while this mark has traditionally been identified as 'K' in previous scholarship, he suggests that it could instead be 'H,' representing the silver retailer 'Hoa Ching' (浩星 or 浩昌) in Guangzhou. For further discussion on this mark, see Chen Zhigao, *Zhongguo yinlou yu yinqi: waixiao* (中國銀樓與銀器：外銷), Beijing, pp.36-37 and p.65.

The intricately crafted necklace was presented to the bride as part of her wedding adornment. See a similar gold necklace, 19th century, illustrated in Spink & Son Ltd., *The Minor Arts of China*, London, 1987, p.49. See also a similar but silver gilt wedding necklace, late 19th century, illustrated in Ben Janssens Oriental Art, *TEFAF 2016*, London, 2016, pp.136-137.

221
A CARVED BAMBOO 'FIGURATIVE SCENE' PARFUMIER
Kangxi
Of cylindrical form, finely carved and pierced with a continuous scene of five figures walking in gardens, amidst pavilions, lush pine trees and rockworks, between key-fret borders, with horn terminals.
22.8cm (9in) high.

£3,000 - 5,000
CNY28,000 - 47,000

清康熙 竹雕西廂記圖香筒

Provenance: Spink & Son Ltd., London, 17 April 1980
Professor Blum, Geneva, Switzerland
Ben Janssens Oriental Art, London

Published, Illustrated and Exhibited: Spink & Son Ltd., *Bamboo & Wood Carvings of China and the East*, London, 1979, no.309

來源： 倫敦古董商Spink & Son Ltd.，1980年4月17日
Blum教授，日內瓦，瑞士
倫敦古董商 Ben Janssens Oriental Art

展覽著錄： Spink & Son Ltd.，《Bamboo & Wood Carvings of China and the East》，倫敦，1979年，編號309

The scene depicted in the present lot is possibly from *The Romance of the West Chamber* 西廂記. The young monk Fa Cong was leading the way of Zhang Junrui through the garden. Zhang was curious and peeked inside. There, he saw Cui Yingying, the daughter of Prime Minister Cui, singing with her maid Hongniang in a pavilion. Despite Fa Cong's warnings, Zhang Junrui entered the garden to greet Yingying.

See a related carved bamboo 'figurative scene' parfumier, 17th century, illustrated by Ip Yee, *Chinese Bamboo Carving: Part II*, Hong Kong, 1978, no.76, p.263. Compare with a related carved bamboo parfumier, Qing dynasty, which was sold at Christie's Hong Kong, 1 June 2016, lot 3391.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

222
PU RU (1896-1963)
Two landscape paintings
Mounted, framed and glazed, ink and colour on paper, inscribed by the artist, with two artist's seals. *Each painting, 25cm (9 7/8in) high x 15cm (5 7/8in) wide; framed, 43.1cm (17in) high x 33cm (13in) wide.* (2).

£10,000 - 15,000
CNY94,000 - 140,000

溥儒（1896–1963） 山水人物圖（兩幅）
設色紙本 有框
款識：虛舟縱逸棹，回復遂無窮。望雲慚高鳥，臨水愧游魚。陶靖節詩意。心畬。
鈐印：溥儒

The inscription may be translated to:
'A light boat drifts freely, its oars gliding without end. Gazing at the clouds, I feel humbled by the soaring birds;
Looking into the water, I am ashamed before the swimming fish. Inspired by the poetic sentiment of Tao Yuanming. Xinyu.'

Pu Xinyu (溥心畬, 1896–1963), also known as Pu Ru, was a Chinese painter, calligrapher, and poet, renowned for his mastery of traditional literati painting. Born into the Manchu Imperial family of the Qing dynasty, he was a cousin of the last emperor, Puyi. His aristocratic heritage afforded him a classical education steeped in Confucianism, poetry, and the arts, shaping his elegant and refined artistic style. Following the fall of the Qing dynasty, Pu Xinyu devoted himself to painting and calligraphy, becoming one of the most celebrated artists of his time. His works, often executed in the scholarly tradition, feature landscapes, birds, and figures imbued with poetic sentiment. He was particularly influenced by the Four Masters of the Ming dynasty and the literati aesthetics of earlier dynasties. In 1949, with the establishment of the People's Republic of China, Pu Xinyu relocated to Taiwan, where he continued to paint and teach. His artistic style remained deeply rooted in traditional Chinese aesthetics, emphasising expressive brushwork and a scholarly, contemplative approach. He left behind a significant legacy in the field of Chinese painting, with his works collected by major institutions and connoisseurs worldwide.

Compare with a related landscape painting by Pu Ru, inscribed and signed Xinyu, which was sold at Bonhams Hong Kong, 29 November 2024, lot 663.

223
XU BEIHONG (1895-1953)
Magpie on Willow Branch, 1939
Ink and light colour on paper, framed
Signed Beihong, with one seal of the artist
Dated to the twenty-eighth year (1939) of the Republic era.
69cm (27 1/8in) high x 35cm (13 3/4in) wide.

£15,000 - 20,000
CNY140,000 - 190,000

徐悲鴻 報喜圖 淡設色紙本　鏡框
一九三九年作
款識：廿八年（1939）十一月，悲鴻
鈐印：徐

Provenance: Monk Fayin (1927-1992), Singapore
Bonhams Hong Kong, 2 June 2022, lot 725

來源： 法因法師（1927-1992），新加坡
香港邦瀚斯，2022年6月2日，拍品編號725

Monk Fayin (1927–1992), also known as Han Qiguang 韓奇光 and Shiyu 詩雨, was the nephew of Han Huaizhun 韓槐準 (1892–1970), a renowned porcelain expert and historian in Singapore who had a close friendship with Xu Beihong. Through his uncle's connections, Han Qiguang became acquainted with many prominent figures in the art world and amassed a collection that included works by esteemed artists such as Xu Beihong, Zhao Shaoang, Liu Haisu, and Cheng Shifa.

Xu Beihong (1895-1953) was a master of his generation, known for blending Chinese and Western painting styles. In his traditional Chinese paintings, he established a series of iconic images, including galloping horses, lions, water buffaloes, roosters and magpies, each depicted with distinctive character.

The present painting is distinguished by its simplicity and exceptional quality. It features a magpie perched on a willow tree branch, while willow branches sway gracefully in the background, painted with fluid and expressive brushwork. The artist used bold, wet brushstrokes to outline the magpie, employing light ink washes to define its long beak and rounded body, creating a soft interplay of light and shadow. White pigment was added to certain areas to enhance the three-dimensional effect. The willow branches were drawn with fine lines, as delicate as silk threads. The slender branches convey a sense of quiet movement, as if poised between stillness and motion.

See a related painting of two magpies on willow branch, signed by Xu Beihong and dated 1942, in the collection of the Henan Provincial Museum, mentioned in *Henan sheng zhi: wenwuzhi* (河南省志·文物志), Zhengzhou, 1993, pp.619-620.

See a related painting of magpies under the willows, signed by the artist and dated 1947, which was sold at Sotheby's Hong Kong, 4 April 2013, lot 1229.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

224

YU FEI'AN (1888-1959); TANG HONG (1926-2018)

Magpies and Persimmons, 1941
Hanging scroll, ink and colour on paper, inscribed and signed with four seals of the artist.
131cm (51 1/2in) long x 67.5cm (26 1/2in) wide.

£3,000 - 5,000
CNY28,000 - 47,000

于非闇（1888-1959） 唐鴻（1926-2018）
四喜圖 設色紙本 立軸
題識：四喜圖 唐鴻涉事非闇題 辛巳(1941)初冬
鈐印：于照私印 非闇 唐鴻印信 庚辰十五歲

Provenance: an English private collection

來源： 英國私人收藏

The inscription on the painting reads: 唐鴻涉事，非闇題，辛巳初冬。

Which could be translated as: 'Tang Hong was involved. Inscribed by Fei'an. Early winter of the Xinsi year.'

From the inscription, we can infer that this work is a collaboration between Yu Fei'an and Tang Hong, with the inscription personally executed by Yu Fei'an.

Yu Fei'an 于非闇 (1889–1959) was a renowned Chinese artist and scholar, celebrated for his meticulous *gongbi* (fine-brush) painting, particularly of flowers and birds. Born in Beijing, he studied at Beijing Normal College before working as an art editor at the Beijing Morning Post. In 1935, Yu joined the Palace Museum, where he had the opportunity to study and copy masterpieces from the Imperial collection. This immersion in classical art profoundly shaped his technique, allowing him to refine his distinctive, elegant style. After 1949, he became a researcher at the National Art Research Institute and later rose to the position of vice-president of the Beijing Fine Art Academy. Throughout his career, Yu Fei'an played a significant role in preserving and revitalising traditional Chinese painting, leaving a lasting impact on modern *gongbi* artistry.

Tang Hong 唐鴻 (1926-2018), born in Beijing, was a painter and collector. From a young age, he studied painting within his family tradition. In 1937, he became a disciple of Yu Fei'an, learning Slim Gold Script calligraphy and the Song Imperial Academy style of bird-and-flower painting. Later, he studied under Zhang Daqian. After moving to Hong Kong in the early 1960s, he held multiple solo exhibitions and founded the 'Sanchuan Painting Society' (三川畫會) to cultivate young talents. In 1995, he relocated to the United States.

See a related painting by Yu Fei'an of magpies, pheasant and flower, which was sold at Bonhams Hong Kong, 1 June 2021, lot 854.

225

226

THE PROPERTY OF A GENTLEMAN
紳士藏品
Lots 225 - 226

225
LIN FENGMIAN (1900-1991)
Owl
Ink and colour on paper, with signature and seal of the artist, mounted, glazed and framed.
The painting, 22cm (8 5/8in) wide x 23cm (9in) high.

£2,000 - 3,000
CNY19,000 - 28,000

林風眠 設色紙本 貓頭鷹 鏡框
款識：林風眠
鈐印：林風瞑印

Provenance: an Asian private collection

來源：亞洲私人收藏

Lin Fengmian (1900–1991) was a pioneering Chinese artist who fused Western modernism with traditional Chinese art. Born in Meixian, Guangdong, he moved to Shanghai in 1919 before studying at the École Supérieure des Beaux-Arts in Dijon and later in Paris under Fernand Cormon, immersing himself in both Western and Chinese art at the Musée Guimet. Returning to China in 1926, he modernised Chinese art education, organising the Beiping Art Convention and becoming the first director of the Hangzhou Academy in 1928, where he sought to merge Eastern and Western artistic traditions. After the Second World War, the academy returned to Hangzhou, but he was removed as director in 1952 and later suffered during the Cultural Revolution, destroying much of his work. Moving to Hong Kong in 1977, he lived in seclusion before gaining late recognition for his contributions to modern Chinese art. His students, including Zao Wou-Ki, Wu Guanzhong, Li Keran, and Zhu Dequn, became leading modernist painters, and in 2000, a major Beijing exhibition honoured his legacy.

See a related painting of an owl by Lin Fengmian which was sold at Sotheby's Hong Kong, 1 April 2019, lot 1289.

226
LIN FENGMIAN (1900-1991)
Bird
Ink and colour on paper, with signature and seal of the artist, mounted, glazed and framed.
The painting 22cm (8 5/8in) wide x 23cm (9in) high.

£2,000 - 3,000
CNY19,000 - 28,000

林風眠 設色紙本 烏鴉 鏡框
款識：林風眠
鈐印：林風瞑印

Provenance: an Asian private collection

來源：亞洲私人收藏

See a related painting of a bird by Lin Fengmian, which was sold at Sotheby's London, 9 November 2016, lot 191.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

THE PROPERTY OF A GENTLEMAN
紳士藏品

227 *
QIN FENG (b.1961)
Untitled, 2006
Coffee, tea, ink on silk, framed and glazed.
160cm (63in) high x 110cm (43 1/4in) wide.

£10,000 - 15,000
CNY94,000 - 140,000

秦風（1961年生） 無題 水墨、茶、咖啡絲棉紙 鏡框 2006年作

Provenance: a European private collection, acquired directly from the artist in Beijing in 2006

來源： 歐洲私人收藏，於2006年在北京直接從藝術家處獲得

Born in the Xinjiang Uyghur Autonomous Region in 1961, Qin Feng is an iconoclastic artist who is actively involved in China's avant-garde art movement. Being an eclectic ink artist, Qin Feng is committed to integrating Eastern and Western styles. Xinjiang, Berlin, Boston, and Beijing, places the artist calls home, infused his artwork with a global perspective that led him to a bold and significant artistic path - extending the tradition of classical Chinese ink painting and calligraphy.

From 1996 to 1999, Qin taught at the Berlin University of the Arts, where he further explored the possibility of the fusion of Western modernism and traditional Chinese ink. He used tea and coffee, two different beverages from the East and the West, to render multiple layers on *xuan* paper, which serves as a metaphor of the merge between the two cultures. The artist uses ink as the medium and calligraphy as the form, and also adopts smooth yet dry brushstrokes, creating seemingly powerful traditional calligraphy that skilfully demonstrates the freedom and agility in abstract expressionism, resulting in ink pieces that connect the past and the present. In the dynamic portrayal of West Wind/East Water, Qin simultaneously expresses the rhythm of leisure and the hysteria and explosiveness of ink brushstrokes, adding tension to the image while charging the work with contemporary vitality and poetic quality.

Qin Feng's work can be found in several important and prestigious museums and collections globally, including the British Museum, London; the Metropolitan Museum of Art, New York; the Getty Museum, USA; the Museum of Fine Art, Boston; the Guggenheim Museum, New York; and the Jerry Yang collection.

See a related painting by Qin Feng, 'West Wind East Water', also with ink, coffee and tea, which was sold at Bonhams London 17 May 2023, lot 392.

228

228 Y
A SET OF FOUR FAMILLE ROSE PORCELAIN PLAQUES
Republic Period
Consisting of four rectangular plaques, each finely enamelled, one portraying a gentleman reclining against a flowering gnarled peach tree, accompanied by a boy holding a blossoming spray; the second with a gentleman brushing calligraphy on a cliffside and a boy grinding ink beside him; the third with a gentleman raising up a cup upward to the moon, attended by a boy; the fourth with a gentleman strolling alongside a boy carrying a basket filled with chrysanthemums; each with a *hongmu* frame and metal fittings.
Each with frame, 88.2cm (34 3/4in) high × 28.5cm (11 1/4in) wide. (4).

£5,000 - 7,000
CNY47,000 - 66,000

民國 粉彩四愛圖瓷板掛屏 一組四件

The imagery on this lot depicts the 'four loves' (*Siai Tu* 四愛圖), a popular theme in Chinese art derived from traditional scholarly ideals and refined pursuits. One of the most renowned works with the theme of the 'four loves' is the blue and white vase, Yuan dynasty, in the collection of the Wuhan museum, illustrated in *The Complete Works of Chinese Ceramics: Yuan dynasty II*, Shanghai, 2000, pl.141. The specific selection and combination of the 'four loves' may vary in each object. The 'four loves' illustrated in the present lot are Tao Yuanming's love for chrysanthemums, Li Bai's love for wine, Su Dongpo's love for inkstones, and Meng Haoran's love for plum blossoms. See a related set of 'four loves' famille rose porcelain plaques, signed by Wang Qi in 1930, illustrated by Huang Naihai, *Zhushan ba you cihua daxi* 珠山八友瓷畫大系, Shanghai, 2013, p.76-77.

Compare with a related set of four famille rose plaques, each similarly depicting a scholar and his attendant, dated 1929, which was sold at Bonhams London, 11 May 2017, lot 222.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

229 * TP
A PAIR OF LARGE BLUE AND WHITE 'ONE HUNDRED BIRD' VASES
19th century
Each of elegant baluster form with sloping shoulders surmounted by a tall cylindrical neck with flaring mouth rims, vibrantly painted around the exteriors in cobalt-blue with numerous birds including pheasant, magpies and egrets, all amidst rockwork and tree peonies. *Each 90cm (35 1/2in) high.* (2).

£5,000 - 8,000
CNY47,000 - 75,000

十九世紀 青花百鳥朝鳳圖瓶一對

Provenance: a European private collection

來源： 歐洲私人收藏

229

230 *
A FAMILLE ROSE 'LIU HAI' PLAQUE
Sealed Wang Qi (1884-1937)
Of circular form, exquisitely enamelled with a scene of Liu Hai goading the three legged toad with a string of cash, the Immortal's hair and clothes meticulously rendered and carrying a double-gourd bottle by his side, seal of Wang Qi reading *Wang Qi xie sheng*, wood frame.
29cm (11 1/2in) diam.

£6,000 - 8,000
CNY56,000 - 75,000

王琦（1884-1937）印 粉彩劉海戲蟾圖瓷板
鈐印：王琦寫生

Provenance: a European private collection

來源： 歐洲私人收藏

Wang Qi 王琦 (1884–1937), also known by his sobriquets Bizhen, Taomi Daoren, and Taotao Zhai, was a native of Xinjian in Jiangxi Province. At seventeen, he moved to Jingdezhen, where he swiftly mastered the art of porcelain painting. As one of the founding members of the Eight Friends of Zhushan (珠山八友), Wang Qi became renowned as one of the finest porcelain artists of the early 20th century. His work was notably influenced by Western realism, which he skilfully blended with the expressive, free-spirited brushwork of Huang Shen 黃慎 (1687–1772), one of the Eight Eccentrics of Yangzhou (揚州八怪). Wang Qi's most accomplished pieces often feature fluid cursive calligraphy, lively brushstrokes, and verses from popular poems, creating a dynamic fusion of text and image. See one panel of six, depicting Liu Hai and three-legged toad, seal of Wang Qi, Republic period, which was sold at Bonhams London, 18 May 2023, lot 212.

230

Chronology

NEOLITHIC CULTURES

Cishan-Peiligang	c. 6500-5000 BC
Central Yangshao	c. 5000-3000 BC
Gansu Yangshao	c. 3000-1500 BC
Hemadu	c. 5000-3000 BC
Daxi	c. 5000-3000 BC
Majiabang	c. 5000-3500 BC
Dawenkou	c. 4300-2400 BC
Songze	c. 4000-2500 BC
Hongshan	c. 3800-2700 BC
Liangzhu	c. 3300-2250 BC
Longshan	c. 3000-1700 BC
Qijia	c. 2250-1900 BC

EARLY DYNASTIES

Shang	c. 1500-1050 BC
Western Zhou	1050-771 BC
Eastern Zhou	
Spring & Autumn	770-475 BC
Warring States	475-221 BC

IMPERIAL CHINA

Qin	221-207 BC
Han	
Western Han	206 BC-AD 9
Xin	AD 9-25
Eastern Han	AD 25-220
Three Kingdoms	
Shu (Han)	221-263
Wei	220-265
Wu	222-280
Southern dynasties (Six Dynasties)	
Western Jin	265-316
Eastern Jin	317-420
Liu Song	420-479
Southern Qi	479-502
Liang	502-557
Chen	557-589
Northern dynasties	
Northern Wei	386-535
Eastern Wei	534-550
Western Wei	535-557
Northern Qi	550-577
Northern Zhou	557-581
Sui	589-618
Tang	618-906
Five Dynasties	907-960
Liao	907-1125
Song	
Northern Song	960-1126
Southern Song	1127-1279
Jin	1115-1234
Yuan	1279-1368
Ming	
Hongwu	1368-1398
Jianwen	1399-1402
Yongle	1403-1424
Hongxi	1425
Xuande	1426-1435
Zhengtong	1436-1449
Jingtai	1450-1456
Tianshun	1457-1464
Chenghua	1465-1487
Hongzhi	1488-1505
Zhengde	1506-1521
Jiajing	1522-1566
Longqing	1567-1572
Wanli	1573-1620
Taichang	1620
Tianqi	1621-1627
Chongzhen	1628-1644
Qing	
Shunzhi	1644-1661
Kangxi	1662-1722
Yongzheng	1723-1735
Qianlong	1736-1795
Jiaqing	1796-1820
Daoguang	1821-1850
Xianfeng	1851-1861
Tongzhi	1862-1874
Guangxu	1875-1908
Xuantong	1909-1911

REPUBLICAN CHINA

Republic	1912-1949
People's Republic	1949-

International Asian Art Auction Calendar 2025

Asian Art
Skinner Marlborough, Massachusetts, Online | 19 - 29 April 2025

Fine Chinese Paintings
Hong Kong | April 2025

Chinese Art Online
Hong Kong | April-May 2025

8 at 80
Hong Kong | 5 May 2025

Monks & Mahasiddhas: Living the Teachings of Buddha
Hong Kong | 5 May 2025

Fine Chinese Ceramics and Works of Art
Hong Kong | 5 May 2025

The Trudy and John Neville Cohen Collection of Chinese Jade and Hardstone Pendants, Snuff Bottles and Carvings
Hong Kong | 5 May 2025

Asian Art
Knightsbridge, London | 12 May 2025

Collector's Treasures: Asian Art online
Knightsbridge, Online | 12 - 19 May 2025

Scholarly Gems from the Collection of Mr & Mrs Gerard Hawthorn
New Bond Street, London | 14 May 2025

Instinct & Knowledge: A Life in the Company of Song Ceramics
New Bond Street, London | 15 May 2025

Fine Chinese Art
New Bond Street, London | 15 May 2025

Chinese Art Online
Hong Kong, Online | May 2025

Art de La Chine Online
Paris, Online | 6 June – 13 June 2025

Indian & Himalayan Art
Paris, Avenue Hoche | 10 June 2025

Profound Beauty: The Elsa Peretti Brush Washer
Paris, Avenue Hoche | 11 June 2025

Chinese Art
Paris, Avenue Hoche | 11 June 2025

Asian Sale
Bukowskis | 13 June 2025

Asian Art Online
Los Angeles, Online | 16 - 24 June 2025

Chinese Paintings & Calligraphy Online
Los Angeles, Online | 17 - 25 June 2025

Chinese Paintings Online
Hong Kong, Online | August 2025

Chinese Ceramics and Works of Art Online
New York, Online | 9 - 19 September 2025

Chinese Ceramics and Works of Art
New York | 15 September 2025

Classical and Modern Chinese Paintings
New York | 16 September 2025

Asian Art
Skinner Malborough, Massachusetts, Online | 19 - 29 October 2025

Asian Art
Knightsbridge, London | November 2025

Collector's Treasures: Asian Art online
Knightsbridge, London, Online | November 2025

Fine Chinese Art
New Bond Street, London | November 2025

Images of Devotion
Hong Kong | November 2025

Fine Chinese Ceramics and Works of Art
Hong Kong | November 2025

Fine Chinese Paintings
Hong Kong | December 2025

Art de La Chine Online
Paris, Online | 5 - 12 December 2025

Asian Art Online
Los Angeles, Online | 7 - 16 December 2025

Chinese Paintings & Calligraphy Online
Los Angeles, Online | 8 - 17 December 2025

Indian & Himalayan Art
Paris, Avenue Hoche | December 2025

Chinese Art
Paris, Avenue Hoche | 10 December 2025

Bonhams

AUCTIONEERS SINCE 1793

Asian Art

Knightsbridge, London | 12 - 13 May 2025

Collector's Treasures: Asian Art Online

Knightsbridge, London | 12 - 19 May 2025

Download Bonhams app
for iOS & Android

ENQUIRIES

+44 020 3988 6383
asianart@bonhams.com
bonhams.com/asianart

* For details of the charges payable in addition to the final hammer price, please visit bonhams.com/buyersguide

Bonhams

AUCTIONEERS SINCE 1793

Scholarly Gems from the Collection of Mr & Mrs Gerard Hawthorn

New Bond Street, London | 14 May 2025

Download Bonhams app
for iOS & Android

VIEWING
Saturday 10th May – 11am-5pm
Sunday 11th May – 11am-5pm
Monday 12th May – 9am-7pm
Tuesday 13th May – 9am-4:30pm
Bonhams, New Bond Street

ENQUIRIES
+44 (0) 20 3988 6372
juliette.hammer@bonhams.com
bonhams.com

Bonhams

AUCTIONEERS SINCE 1793

Instinct & Knowledge:
A Life in the Company of Song Ceramics

New Bond Street, London | 15 May 2025

VIEWING

10 May, 11:00 - 17:00
11 May, 11:00 - 17:00
12 May, 09:00 - 19:00
13 May, 09:00 - 16:30
14 May, 09:00 - 16:30

LECTURE

A Cycle of Knowledge: The Christofides Collection Through the Lens of Past Collectors and Exhibitions
- Dominic Jellinek

12 May, 6pm

ENQUIRIES

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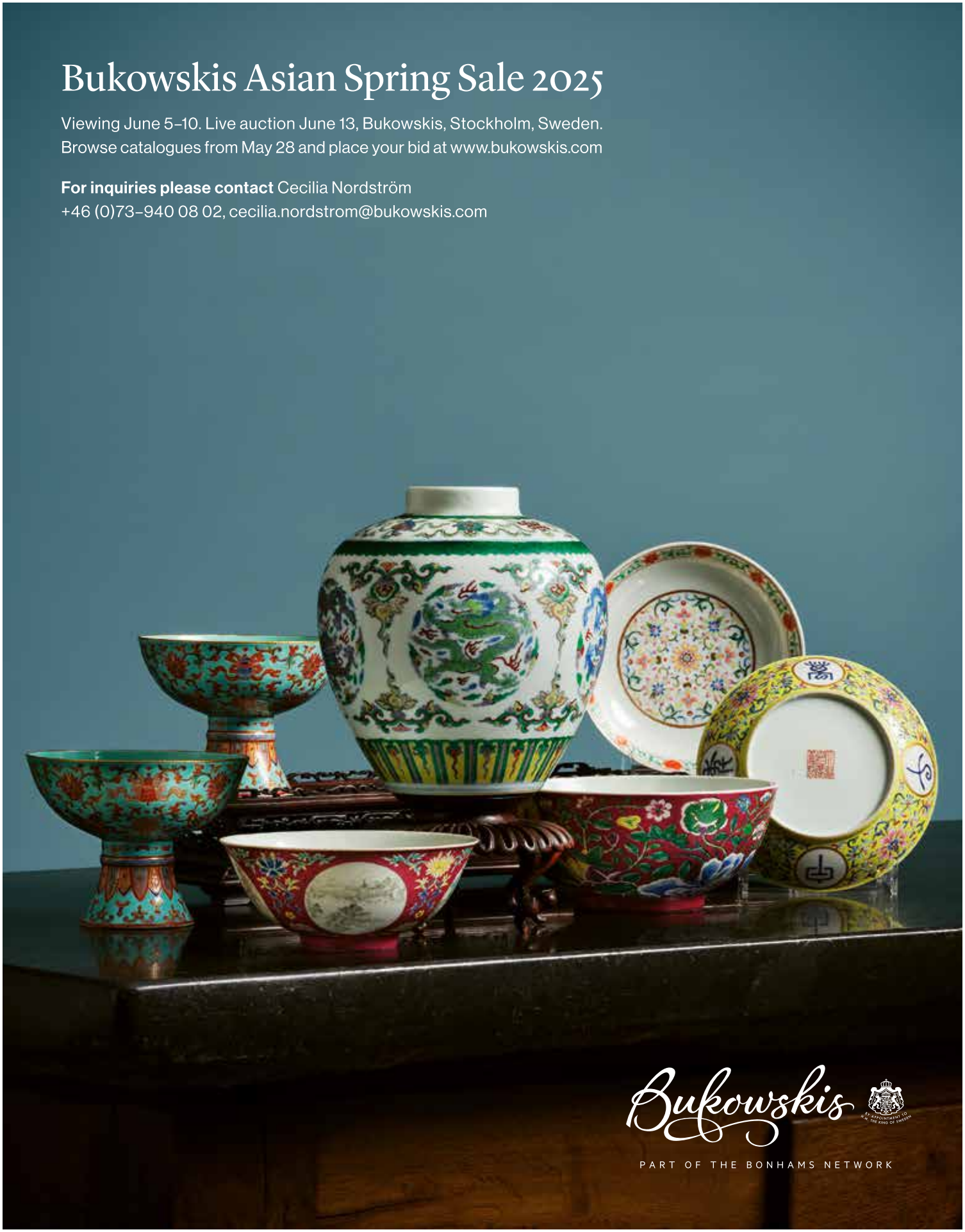
bonhams.com

Bukowskis Asian Spring Sale 2025

Viewing June 5–10. Live auction June 13, Bukowskis, Stockholm, Sweden.
Browse catalogues from May 28 and place your bid at www.bukowskis.com

For inquiries please contact Cecilia Nordström
+46 (0)73–940 08 02, cecilia.nordstrom@bukowskis.com



Bukowskis

PART OF THE BONHAMS NETWORK

NOTICE TO BIDDERS

This notice is addressed by *Bonhams* to any person who may be interested in a *Lot*, and to all persons participating in the auction process including auction attendees, *Bidders* and potential *Bidders* (including any eventual *Buyer* of the *Lot*). For ease of reference we refer to such persons as *"Bidders"* or "you". Our List of Definitions and Glossary is incorporated into this *Notice to Bidders*. It is at Appendix 3 at the back of the *Catalogue.* Where words and phrases are used in this notice which are in the List of Definitions, they are printed in italics. IMPORTANT: Additional information applicable to the *Sale* may be set out in the *Catalogue* for the *Sale*, in an insert in the *Catalogue* and/or in a notice displayed at the *Sale* venue and you should read them as well. Announcements affecting the *Sale* may also be given out orally before and during the *Sale* without prior written notice. You should be alert to the possibility of changes and ask in advance of bidding if there have been any.

1. OUR ROLE

In its role as *Auctioneer* of *Lots, Bonhams* acts solely for and in the interests of the *Seller*. *Bonhams'* job is to sell the *Lot* at the highest price obtainable at the *Sale* to a *Bidder. Bonhams* does not act for *Buyers* or *Bidders* in this role and does not give advice to *Buyers* or *Bidders.* When it or its staff make statements about a *Lot* or, if *Bonhams* provides a *Condition Report* on a *Lot* it is doing that on behalf of the *Seller* of the *Lot*. *Bidders* and *Buyers* who are themselves not expert in the *Lots* are strongly advised to seek and obtain independent advice on the *Lots* and their value before bidding for them. The *Seller* has authorised *Bonhams* to sell the *Lot* as its agent on its behalf and, save where we expressly make it clear to the contrary, *Bonhams* acts only as agent for the *Seller*. Any statement or representation we make in respect of a *Lot* is made on the *Seller's* behalf and, unless *Bonhams* sells a *Lot* as principal, not on our behalf and any *Contract for Sale* is between the *Buyer* and the *Seller* and not with us. If *Bonhams* sells a *Lot* as principal this will either be stated in the *Catalogue* or an announcement to that effect will be made by the *Auctioneer*, or it will be stated in a notice at the *Sale* or an insert in the *Catalogue.*

Bonhams does not owe or undertake or agree to any duty or responsibility to you in contract or tort (whether direct, collateral, express, implied or otherwise). If you successfully bid for a *Lot* and buy it, at that stage *Bonhams* does enter into an agreement with you as the *Buyer*. The terms of that contract are set out in our *Buyer's Agreement,* which you will find at Appendix 2 at the back of the *Catalogue,* and this will govern *Bonhams'* relationship with the *Buyer*.

2. LOTS

Subject to the *Contractual Description* printed in bold letters in the *Entry* about the *Lot* in the *Catalogue* (see paragraph 3 below), *Lots* are sold to the *Buyer* on an "as is" basis, with all faults and imperfections. Illustrations and photographs contained in the *Catalogue* (other than photographs forming part of the *Contractual Description*) or elsewhere of any *Lots* are for identification purposes only. A photograph or illustration may not reflect an accurate reproduction of the colour(s) or true condition of the *Lot*. *Lots* are available for inspection prior to the *Sale* and it is for you to satisfy yourself as to each and every aspect of a *Lot*, including its authorship, attribution, condition, provenance, history, background, authenticity, style, period, age, suitability, quality, roadworthiness (if relevant), origin, value and estimated selling price (including the *Hammer Price*). It is your responsibility to examine any *Lot* in which you are interested. It should be remembered that the actual condition of a *Lot* may not be as good as that indicated by its outward appearance. In particular, parts may have been replaced or renewed and *Lots* may not be authentic or of satisfactory quality; the inside of a *Lot* may not be visible and may not be original or may be damaged, as for example where it is covered by upholstery or material. Given the age of many *Lots* they may have been damaged and/or repaired and you should not assume that a *Lot* is in good condition. Electronic or mechanical items or parts are sold for their artistic, historic or cultural interest and may not operate or may not comply with current statutory requirements. You should not assume that electrical items designed to operate on mains electricity will be suitable for connection to the mains electricity supply and you should obtain a report from a qualified electrician on their status before doing so. Such items which are unsuitable for connection are sold as items of interest for display purposes only. If you yourself do not have expertise regarding a *Lot*, you should consult someone who does to advise you. We can assist in arranging facilities for you to carry out or have carried out more detailed inspections and tests. Please ask our staff for details.

Any person who damages a *Lot* will be held liable for the loss caused.

3. DESCRIPTIONS OF LOTS AND ESTIMATES

Contractual Description* of a *Lot

The *Catalogue* contains an *Entry* about each *Lot*. Each *Lot* is sold by its respective *Seller* to the *Buyer* of the *Lot* as corresponding only with that part of the *Entry* which is printed in bold letters and (except for the colour, which may be inaccurately reproduced) with any photograph of the *Lot* in the *Catalogue*. The remainder of the *Entry*, which is not printed in bold letters, represents *Bonhams'* opinion (given on behalf of the *Seller*) about the *Lot* only and is not part of the *Contractual Description* in accordance with which the *Lot* is sold by the *Seller*.

Estimates

In most cases, an Estimate is printed beside the *Entry*. *Estimates* are only an expression of *Bonhams'* opinion made on behalf of the *Seller* of the range where *Bonhams* thinks the *Hammer Price* for the *Lot* is likely to fall; it is not an *Estimate* of value. It does not take into account any *VAT* or *Buyer's Premium* payable **or any other fees payable by the Buyer, which are detailed in paragraph 7 of the Notice to Bidders, below.** Prices depend upon bidding and lots can sell for *Hammer Prices* below and above the *Estimates*, so *Estimates* should not be relied on as an indication of the actual selling price or value of a *Lot*. *Estimates* are in the currency of the *Sale*.

Condition Reports

In respect of most *Lots*, you may ask *Bonhams* for a *Condition Report* on the *Lot's* general physical condition. If you do so, this will be provided by *Bonhams* on behalf of the *Seller* free of charge. As this is offered additionally and without charge, *Bonhams* is not entering into a contract with you in respect of the *Condition Report* and accordingly does not assume responsibility to you in respect of it. The *Condition Report* represents *Bonhams'* reasonable opinion as to the *Lot's* general condition in the terms stated in the particular report, and *Bonhams* does not represent or guarantee that a *Condition Report* includes all aspects of the internal or external condition of the *Lot*. Neither does the *Seller* owe or agree to owe you as a *Bidder* or *Buyer* any obligation or duty in respect of this free report about a *Lot,* which is available for your own inspection or for inspection by an expert instructed by you.

The *Seller's* responsibility to you

The *Seller* does not make or agree to make any representation of fact or contractual promise, *Guarantee* or warranty and undertakes no obligation or duty, whether in contract or in tort (other than to the eventual *Buyer* as set out above), in respect of the accuracy or completeness of any statement or representation made by him or on his behalf, which is in any way descriptive of any *Lot* or as to the anticipated or likely selling price of any *Lot*. Other than as set out above, no statement or representation in any way descriptive of a *Lot* or any *Estimate* is incorporated into any *Contract for Sale* between a *Seller* and a *Buyer*.

***Bonhams'* responsibility to you**

You have the opportunity of examining the *Lot* if you want to and the *Contract for Sale* for a *Lot* is with the *Seller* and not with *Bonhams*; *Bonhams* acts as the *Seller's* agent only (unless *Bonhams* sells the *Lot* as principal).

Bonhams undertakes no obligation to you to examine, investigate or carry out any tests, either in sufficient depth or at all, on each *Lot* to establish the accuracy or otherwise of any *Descriptions* or opinions given by *Bonhams*, or by any person on *Bonhams'* behalf, whether in the *Catalogue* or elsewhere.

You should not suppose that such examinations, investigations or tests have occurred.

Bonhams does not make or agree to make any representation of fact, and undertakes no obligation or duty (whether in contract or tort) in respect of the accuracy or completeness of any statement or representation made by *Bonhams* or on *Bonhams'* behalf which is in any way descriptive of any *Lot* or as to the anticipated or likely selling price of any *Lot*. No statement or representation by *Bonhams* or on its behalf in any way descriptive of any *Lot* or any *Estimate* is incorporated into our *Buyer's Agreement.*

Alterations

Descriptions and *Estimates* may be amended at *Bonhams'* discretion from time to time by notice given orally or in writing before or during a *Sale*.

THE *LOT* IS AVAILABLE FOR INSPECTION AND YOU MUST FORM YOUR OWN OPINION IN RELATION TO IT. YOU ARE STRONGLY ADVISED TO EXAMINE ANY *LOT* OR HAVE IT EXAMINED ON YOUR BEHALF BEFORE THE *SALE*.

4. CONDUCT OF THE SALE

Our *Sales* are public auctions which persons may attend and you should take the opportunity to do so. We reserve the right at our sole discretion to refuse admission to our premises or to any *Sale* and to remove any person from our premises and *Sales,* without stating a reason. We have complete discretion as to whether the *Sale* proceeds, whether any *Lot* is included in the *Sale*, the manner in which the *Sale* is conducted and we may offer *Lots* for *Sale* in any order we choose notwithstanding the numbers given to *Lots* in the *Catalogue*. You should therefore check the date and starting time of the *Sale*, whether there have been any withdrawals or late entries. Remember that withdrawals and late entries may affect the time at which a *Lot* you are interested is put up for *Sale*. We have complete discretion in which to refuse any bid, to nominate any bidding increment we consider appropriate, to divide any *Lot*, to combine two or more *Lots*, to withdraw any *Lot* from a *Sale* and, before the *Sale* has been closed, to put up any *Lot* for auction again. Auction speeds can exceed 100 *Lots* to the hour and bidding increments are generally about 10%; however, these do vary from *Sale* to *Sale* and from *Auctioneer* to *Auctioneer*. Please check with the department organising the *Sale* for advice on this. Where a *Reserve* has been applied to a *Lot*, the *Auctioneer* may, in his absolute discretion, place bids (up to an amount not equalling or exceeding such *Reserve*) on behalf of the *Seller*. We are not responsible to you in respect of the presence or absence of any *Reserve* in respect of any *Lot*. If there is a *Reserve* it will be no higher than the lower figure for any *Estimate* in the *Catalogue*, assuming that the currency of the *Reserve* has not fluctuated adversely against the currency of the *Estimate*. The *Buyer* will be the *Bidder* who makes the highest bid acceptable to the *Auctioneer* for any *Lot* (subject to any applicable *Reserve*) to whom the *Lot* is knocked down by the *Auctioneer* at the fall of the *Auctioneer's* hammer. Any dispute as to the highest acceptable bid will be settled by the *Auctioneer* in his absolute discretion. All bids tendered will relate to the actual *Lot* number announced by the *Auctioneer*. An electronic currency converter may be used at the *Sale*. This equipment is provided as a general guide as to the equivalent amount in certain currencies of a given bid. We do not accept any responsibility for any errors which may occur in the use of the currency converter. We may use video cameras to record the *Sale* and may record telephone calls for reasons of security and to assist in solving any disputes which may arise in relation to bids made at the *Sale.* At some *Sales*, for example, jewellery *Sales*, we may use screens on which images of the *Lots* will be projected. This service is provided to assist viewing at the *Sale*. The image on the screen should be treated as an indication only of the current *Lot*. It should be noted that all bids tendered will relate to the actual *Lot* number announced by the *Auctioneer*. We do not accept any responsibility for any errors which may occur in the use of the screen.

5. BIDDING

You must complete and deliver to us one of our *Bidding Forms*, either our *Bidder Registration Form*, *Absentee Bidding Form* or *Telephone Bidding Form* in order to bid at our *Sales*.

If you are a new client at *Bonhams* or have not recently updated your registration details with us, you must pre-register to bid at least two working days before the *Sale* at which you wish to bid. You will be required to provide government-issued proof of identity and residence, and if you are a company, your certificate of incorporation or equivalent documentation with your name and registered address, government issued proof of your current address, documentary proof of your beneficial owners and directors, and proof of authority to transact. We may also request a financial reference and /or deposit from you before allowing you to bid.

We *reserve* the rights at our discretion to request further information in order to complete our client identification and to decline to register any person as a *Bidder,* and to decline to accept their bids if they have been so registered. We also reserve the rights to postpone completion of the *Sale* of any *Lot* at our discretion while we complete our registration and identification enquiries, and to cancel the *Sale* of any *Lot* if you are in breach of your warranties as *Buyer*, or if we consider that such *Sale* would be unlawful or otherwise cause liabilities for the *Seller* or *Bonhams* or be detrimental to *Bonhams'* reputation.

Bidding in person

So long as you have pre-registered to bid or have updated your existing registration recently, you should come to our *Bidder* registration desk at the *Sale* venue and fill out a Registration and Bidding Form on (or, if possible, before) the day of the *Sale.* The bidding number system is sometimes referred to as "paddle bidding". You will be issued with a large card (a "paddle") with a printed number on it. This will be attributed to you for the purposes of the *Sale*. Should you be a successful *Bidder* you will need to ensure that your number can be clearly seen by the *Auctioneer* and that it is your number which is identified as the *Buyer's*. You should not let anyone else use your paddle as all *Lots* will be invoiced to the name and address given on your *Bidder* Registration Form. Once an invoice is issued it will not be changed. If there is any doubt as to the *Hammer Price* of, or whether you are the successful *Bidder* of, a particular *Lot*, you must draw this to the attention of the *Auctioneer* before the next *Lot* is offered for *Sale***.** At the end of the *Sale*, or when you have finished bidding please return your paddle to the *Bidder* registration desk.

Bidding by telephone

If you wish to bid at the *Sale* by telephone, and have pre-registered to bid or have updated your existing registration details recently, please complete a Registration and Bidding Form, which is available from our offices or in the *Catalogue*. Please then return it to the office responsible for the *Sale* at least 24 hours in advance of the *Sale*. It is your responsibility to check with our Bids Office that your bid has been received. Telephone calls will be recorded. The telephone bidding facility is a discretionary service offered at no additional charge and may not be available in relation to all *Lots*. We will not be responsible for bidding on your behalf if you are unavailable at the time of the *Sale* or if the telephone connection is interrupted during bidding. Please contact us for further details.

Bidding by post or fax

Absentee *Bidding Forms* can be found in the back of this *Catalogue* and should be completed and sent to the office responsible for the *Sale*, once you have pre-registered to bid or have updated your existing registration details recently. It is in your interests to return your form as soon as possible, as if two or more *Bidders* submit identical bids for a *Lot*, the first bid received takes preference. In any event, all bids should be received at least 24 hours before the start of the *Sale*. Please check your Absentee *Bidding Form* carefully before returning it to us, fully completed and signed by you. It is your responsibility to check with our Bids Office that your bid has been received. This additional service is complimentary and is confidential. Such bids are made at your own risk and we cannot accept liability for our failure to receive and/or place any such bids. All bids made on your behalf will be made at the lowest level possible subject to *Reserves* and other bids made for the *Lot*. Where appropriate your bids will be rounded down to the nearest amount consistent with the *Auctioneer's* bidding increments. New *Bidders* must also provide proof of identity and address when submitting bids. Failure to do this will result in your bid not being placed.

Bidding via the internet

In order to bid online in a Sale, you must be 18 or over and you must register to bid via the Bonhams App or www.bonhams.com. Once you have registered, you should keep your account details strictly confidential and not permit any third party to access your account on your behalf or otherwise. You will be liable for any and all bids made via your account. Please note payment must be made from a bank account in the name of the registered bidder.

Individuals: Enter your full name, email, residential address, date of birth and nationality and provide a valid credit card in your name which will be verified via Stripe before you are able to bid. If your credit card fails verification, you will not be permitted to bid and you should contact Client Services for assistance. We may in addition request a financial reference and/or deposit from you prior to letting you bid. If you are bidding as agent on behalf of another party, you agree: (i) to disclose this fact to Client Services; (ii) to provide such information as we require to enable us to complete our identification and anti-money laundering checks on that third party; and (ii) where your bid is successful, you are jointly and severally liable with that other party for the full amounts owing for the successful bid. Where you are the successful bidder for any lot with a hammer price equal to or in excess of £5,000/$10,000/ HKD50,000/AUS$10,000 depending on the jurisdiction and currency of the Sale, and if you have not provided such documents previously, you will be required to upload or provide to Client Services your Government issued photo ID and (if not on the ID) proof of your

address before the lot can be released to you. We reserve the right to request ID documentation from any bidder or successful buyer regardless of these thresholds and to refuse to release any purchased lot until such documentation is provided.
Companies: You must select the option to set up a business account and then provide your full name, email, residential address, date of birth and the full name of the company. You must provide a credit card for verification either in your name or the name of the company but payment must be made from an account in the company's name. If your credit card fails verification, you will not be permitted to bid and please contact Client Services for assistance. We may in addition require a bank reference or deposit prior to letting you bid. For all successful bids, we require the company's Certificate of Incorporation or equivalent documentation confirming the company's name and registered address, documentary proof of each beneficial owner owning 25% or more of the company, and proof of your authority to transact before the lot can be released to you.
We reserve the right to request any further information from any bidder that we may require in order to carry out any identification, anti-money laundering or anti-terrorism financing checks conducted by us. We may at our discretion postpone or cancel your registration, not permit you to bid and/or postpone or cancel completion of any purchase you may make.

Bidding through an agent

Bids will be treated as placed exclusively by and on behalf of the person named on the *Bidding Form* unless otherwise agreed by us in writing in advance of the *Sale*. If you wish to bid on behalf of another person (your principal) you must complete the pre-registration requirements set out above both on your own behalf and with full details of your principal, and we will require written confirmation from the principal confirming your authority to bid.

You are specifically referred to your due diligence requirements concerning your principal and their source of funds, and the warranties you give in the event you are the *Buyer*, which are contained in paragraph 3 of the *Buyer's Agreement*, set out at Appendix 2 at the back of the *Catalogue*.

Nevertheless, as the *Bidding Form* explains, any person placing a bid as agent on behalf of another (whether or not he has disclosed that fact) will be jointly and severally liable with the principal to the *Seller* and to *Bonhams* under any contract resulting from the acceptance of a bid. Equally, please let us know if you intend to nominate another person to bid on your behalf at the *Sale* unless this is to be carried out by us pursuant to a Telephone or Absentee *Bidding Form* that you have completed. If we do not approve the agency arrangements in writing before the *Sale,* we are entitled to assume that the person bidding at the *Sale* is bidding on his own behalf. Accordingly, the person bidding at the *Sale* will be the *Buyer* and will be liable to pay the *Hammer Price* and *Buyer's Premium* and associated charges. If we approve the identity of your client in advance, we will be in a position to address the invoice to your principal rather than you. We will require proof of the agent's client's identity and residence in advance of any bids made by the agent on his behalf. Please refer to our *Conditions of Business* and contact our Customer Services Department for further details.
Bonhams undertakes Customer Due Diligence (CDD) into its *Sellers* and *Buyers* as required by the Money Laundering, Terrorist Financing and Transfer of Funds (Information on the Payer) Regulations 2017 ("the Regulations"). Bonhams' interpretation of the Regulations and Treasury Approved industry Guidance is that CDD under the Regulations is not required by *Buyers* into *Sellers* at Bonhams auctions or *vice versa*.

6. CONTRACTS BETWEEN THE BUYER AND SELLER AND THE BUYER AND BONHAMS

On the *Lot* being knocked down to the *Buyer*, a *Contract for Sale* of the *Lot* will be entered into between the *Seller* and the *Buyer* on the terms of the *Contract for Sale* set out in Appendix 1 at the back of the *Catalogue*. You will be liable to pay the *Purchase Price*, which is the *Hammer Price* plus any applicable *VAT*. At the same time, a separate contract is also entered into between us as *Auctioneer*s and the *Buyer*. This is our *Buyer*'s *Agreement*, the terms of which are set out in Appendix 2 at the back of the *Catalogue*. Please read the terms of the *Contract for Sale* and our *Buyer*'s *Agreement* contained in the *Catalogue* in case you are the successful *Bidder* including the warranties as to your status and source of funds. We may change the terms of either or both of these agreements in advance of their being entered into, by setting out different terms in the *Catalogue* and/or by placing an insert in the *Catalogue* and/or by notices at the *Sale* venue and/or by oral announcements before and during the *Sale*. It is your responsibility to ensure you are aware of the up to date terms of the *Buyer's Agreement* for this *Sale*.

7. BUYER'S PREMIUM AND OTHER CHARGES PAYABLE BY THE BUYER

Under the *Buyer's Agreement*, a premium (the *Buyer's Premium*) is payable to us by the *Buyer* in accordance with the terms of the *Buyer's Agreement* and at rates set out below, calculated by reference to the *Hammer Price* and payable in addition to it.

For this *Sale* the following rates of *Buyer*'s *Premium* will be payable by *Buyers* on each *Lot* purchased:

28% of the *Hammer Price* on the first £40,000; plus
27% of the *Hammer Price* from £40,001 and up to £800,000; plus
21% of the *Hammer Price* from £800,001 and up to £4,500,000; plus
14.5% of the *Hammer Price* above £4,500,000

A 3rd party bidding platform fee of 4% of the Hammer Price for Buyers using the following bidding platforms will be added to the invoices of successful Buyers – Invaluable; Live Auctioneers; The Saleroom; Lot-tissimo.

Storage and handling charges may also be payable by the *Buyer* as detailed on the specific Sale Information page at the front of the catalogue.

The *Buyer's Premium* and all other charges payable to us by the *Buyer* are subject to VAT at the prevailing rate, currently 20%.

VAT may also be payable on the *Hammer Price* of the *Lot*, where indicated by a symbol beside the *Lot* number. See paragraph 8 below for details.

On certain *Lots*, which will be marked "AR" in the *Catalogue* and which are sold for a *Hammer Price* of £1,000 or greater, the *Additional Premium* will be payable to us by the *Buyer* to cover our *Expenses* relating to the payment of royalties under the Artist's Resale Right Regulations 2006, as amended. The *Additional Premium* will be a percentage of the amount of the *Hammer Price* calculated in accordance with the table below, and shall not exceed £12,500.

Hammer Price	Percentage amount
From £0 to £50,000	4%
From £50,000.01 to £200,000	3%
From £200,000.01 to £350,000	1%
From £350,000.01 to £500,000	0.5%
Exceeding £500,000	0.25%

8. VAT

The prevailing rate of *VAT* at the time of going to press is 20%, but this is subject to government change and the rate payable will be the rate in force on the date of the *Sale*.
The following symbols, shown beside the Lot number, are used to denote that *VAT* is due on the *Hammer Price* and *Buyer's Premium*:

† *VAT* at the prevailing rate on *Hammer Price* and *Buyer's Premium*
Ω *VAT* on imported items at the prevailing rate on *Hammer Price* and *Buyer's Premium*
⋆ *VAT* on imported items at a preferential rate of 5% on *Hammer Price* and the prevailing rate on *Buyer's Premium*
G Gold bullion exempt from *VAT* on the *Hammer Price* and subject to *VAT* at the prevailing rate on the *Buyer's Premium*
• Zero rated for *VAT*, no *VAT* will be added to the *Hammer Price* or the *Buyer's Premium*
α *Buyers* from within the UK: *VAT* is payable at the prevailing rate on just the *Buyer's Premium* (NOT the *Hammer Price*). *Buyers* from outside the UK: *VAT* is payable at the prevailing rate on both *Hammer Price* and *Buyer's Premium*. If a *Buyer*, having registered under a non-UK address, decides that the item is not to be exported from the UK, then he should advise *Bonhams* immediately.

In all other instances no *VAT* will be charged on the *Hammer Price*, but *VAT* at the prevailing rate will be added to *Buyer's Premium* which will be invoiced on a *VAT* inclusive basis.

9. PAYMENT

It is of critical importance that you ensure that you have readily available funds to pay the *Purchase Price* and the *Buyer's Premium* (plus *VAT* and any other charges and *Expenses* to us)in full before making a bid for the *Lot*. If you are a successful *Bidder*, payment will be due to us by 4.30 pm on the second working day after the *Sale* so that all sums are cleared by the eighth working day after the *Sale*. Payments made by anyone other than the registered *Buyer* will not be accepted. *Bonhams* reserves the right to vary the terms of payment at any time.

Bonhams' preferred payment method is by bank transfer.

You may electronically transfer funds to our *Account*. If you do so, please quote your paddle number and invoice number as the reference. Our *Account* details are as follows:

Bank: National Westminster Bank Plc
Address: PO Box 4RY
250 Regent Street
London W1A 4RY
Account Name: Bonhams 1793 Limited
Account Number: 25563009
Sort Code: 56-00-27
IBAN Number: GB 33 NWBK 560027 25563009

If paying by bank transfer, the amount received after the deduction of any bank fees and/or conversion of the currency of payment to pounds sterling must not be less than the sterling amount payable, as set out on the invoice.

Payment may also be made by one of the following methods:

Debit cards issued in the name of the *Buyer* (including China Union Pay (CUP) cards and debit cards issued by Visa and MasterCard only). There is no limit on payment value if payment is made in person using Chip & Pin verification.

Payment by telephone may also be accepted up to £5,000, subject to appropriate verification procedures. If the amount payable by you for *Lots* exceeds that sum, the balance must be paid by other means.

Credit cards issued in the name of the *Buyer* (including China Union Pay (CUP) cards and credit cards issued by Visa and MasterCard only). There is a £5,000 limit on payment value if payment is made in person using Chip & Pin verification.

It may be advisable to notify your debit or credit card provider of your intended purchase in advance to reduce delays caused by us having to seek authority when you come to pay.

Note: only one debit or credit card may be used for payment of an account balance. If you have any questions with regards to card payments, please contact our Customer Services Department.
We reserve the rights to investigate and identify the source of any funds received by us, to postpone completion of the sale of any *Lot* at our discretion while we complete our investigations, and to cancel the *Sale* of any *Lot* if you are in breach of your warranties as *Buyer*, if we consider that such *Sale* would be unlawful or otherwise cause liabilities for the *Seller* or *Bonhams*, or would be detrimental to *Bonhams'* reputation.

10. COLLECTION AND STORAGE

The *Buyer* of a *Lot* will not be allowed to collect it until payment in full and in cleared funds has been made (unless we have made a special arrangement with the *Buyer*). For collection and removal of purchased *Lots*, please refer to *Sale* Information at the front of the *Catalogue*. Our offices are open 9.00am – 5pm Monday to Friday. Details relating to the collection of a *Lot*, the storage of a *Lot* and our *Storage Contractor* after the *Sale* are set out in the *Catalogue*.

11. SHIPPING

For information and estimates on domestic and international shipping as well as export licenses please contact
Alban Shipping on +44 (0) 1582 493 099
enquiries@albanshipping.co.uk

12. EXPORT/TRADE RESTRICTIONS

It is your sole responsibility to comply with all export and import regulations relating to your purchases and also to obtain any relevant export and/or import licence(s). Export licences are issued by Arts Council England and application forms can be obtained from its Export Licensing Unit. The detailed provisions of the export licensing arrangements can be found on the ACE website http://www.artscouncil.org.uk/what-we-do/supporting-museums/cultural-property/export-controls/export-licensing/ or by phoning ACE on +44 (0)20 7973 5188. The need for import licences varies from country to country and you should acquaint yourself with all relevant local requirements and provisions. The refusal of any import or export licence(s) or any delay in obtaining such licence(s) shall not permit the rescission of any *Sale* nor allow any delay in making full payment for the *Lot*. Generally, please contact our shipping department before the *Sale* if you require assistance in relation to export regulations.

13. CITES REGULATIONS

Please be aware that all *Lots* marked with the symbol Y are subject to CITES regulations when exporting these items outside the UK. These regulations may be found at:
https://www.gov.uk/guidance/apply-for-cites-permits-and-certificates-to-trade-endangered-species#how-to-apply or may be requested from:
Enquiries: wildlife.licensing@apha.gov.uk
Applications: CITESapplication@apha.gov.uk
Address: UK CITES Management Authority
Centre for International Trade
Horizon House, Deanery Road, Bristol BS1 5AH
The refusal of any CITES licence or permit and any delay in obtaining such licences or permits shall not give rise to the rescission or cancellation of any *Sale*, nor allow any delay in making full payment for the *Lot*.

14. THE SELLERS AND/OR BONHAMS' LIABILITY

Other than any liability of the *Seller* to the *Buyer* of a *Lot* under the *Contract for Sale*, neither we nor the *Seller* are liable (whether in negligence or otherwise) for any error or misdescription or omission in any *Description* of a *Lot* or any *Estimate* in respect of it, whether contained in the *Catalogue* or otherwise, whether given orally or in writing and whether given before or during the *Sale.* Neither we nor the *Seller* will be liable for any loss of *Business,* profits, revenue or income, or for loss of reputation, or for disruption to *Business* or wasted time on the part of management or staff, or for indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract (if any) or statutory duty, restitutionary claim or otherwise. In any circumstances where we and/or the *Seller* are liable in relation to any *Lot* or any *Description* or *Estimate* made of any *Lot*, or the conduct of any *Sale* in relation to any *Lot*, whether in damages, for an indemnity or contribution, or for a restitutionary remedy or otherwise, our and/or the *Seller's* liability (combined, if both we and the *Seller* are liable) will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract (if any) or statutory duty or otherwise. Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) our liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or by the negligence of any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law or (v) our undertakings under paragraphs 9 (in relation to specialist *Stamp* or *Book Sales* only) and 10 of the *Buyer's Agreement*. The same applies in respect of the *Seller*, as if references to us in this paragraph were substituted with references to the *Seller*.

15. BOOKS

As stated above, all *Lots* are sold on an "as is" basis, subject to all faults, imperfections and errors of *Description* save as set out below. However, you will be entitled to reject a *Book* in the circumstances set out in paragraph 11 of the *Buyers Agreement.* Please note that *Lots* comprising printed *Books*, unframed maps and bound manuscripts are not liable to *VAT* on the *Buyer*'s *Premium.*

16. CLOCKS AND WATCHES

All *Lots* are sold "as is", and the absence of any reference to the condition of a clock or watch does not imply that the *Lot* is in good condition and without defects, repairs or restorations. Most clocks and watches have been repaired in the course of their normal lifetime and may now incorporate parts not original to them. Furthermore, *Bonhams* makes no representation or warranty that any clock or watch is in working order. As clocks and watches often contain fine and complex mechanisms, *Bidders* should be aware that a general service, change of battery or further repair work, for which the *Buyer* is solely responsible, may be necessary.

17. FIREARMS – PROOF, CONDITION AND CERTIFICATION

Proof of Firearms

The term "proof exemption" indicates that a firearm has been examined at a Proof House, but not proved, as either (a) it was deemed of interest and not intended for use, or (b) ammunition was not available. In either case, the firearm must be regarded as unsafe to fire unless subsequently proved. Firearms proved for Black Powder should not be used with smokeless ammunition.

The term "Certificate of Unprovability" indicates that a firearm has been examined at a Proof House and is deemed both unsuitable for proof and use. Reproof is required before any such firearm is to be used.

Guns Sold as Parts

Barrels of guns sold as parts will only be made available for sleeving and measurements once rendered unserviceable according to the Gun Barrel Proof Act of 1968 to 1978 and the Rules of Proof.

Condition of Firearms

Comment in this *Catalogue* is restricted, in general, to exceptional condition and to those defects that might affect the immediate safety of a firearm in normal use. An intending *Bidder* unable to make technical examinations and assessments is recommended to seek advice from a gunmaker or from a modern firearms specialist. All prospective *Bidders* are advised to consult the - of bore and wall-thickness measurements posted in the saleroom and available from the department. *Bidders* should note that guns are stripped only where there is a strong indication of a mechanical malfunction. Stripping is not, otherwise, undertaken. Guns intended for use should be stripped and cleaned beforehand. Hammer guns should have their rebound mechanisms checked before use. The safety mechanisms of all guns must be tested before use. All measurements are approximate.

Original Gun Specifications Derived from Gunmakers

The Sporting Gun Department endeavours to confirm a gun's original specification and date of manufacture with makers who hold their original records.

Licensing Requirements

Firearms Act 1968 as amended

Bonhams is constantly reviewing its procedures and would remind you that, in the case of firearms or shotguns subject to certification, to conform with current legislation, *Bonhams* is required to see, as appropriate, your original registered firearms dealer's certificate / shot gun certificate / firearm certificate / museum firearms licence / Section 5 authority or import licence (or details of any exemption from which you may benefit, for instance Crown servant status) for the firearm(s) you have purchased prior to taking full payment of the amount shown on your invoice. Should you not already be in possession of such an authority or exemption, you are required to initially pay a deposit of 95% of the total invoice with the balance of 5% payable on presentation of your valid certificate or licence showing your authority to hold the firearm(s) concerned.

Please be advised that if a successful *Bidder* is then unable to produce the correct paperwork, the *Lot(s)* will be reoffered by *Bonhams* in the next appropriate *Sale*, on standard terms for *Sellers*, and you will be responsible for any loss incurred by *Bonhams* on the original *Sale* to you.

In the case of RFD certificates and Section 5 authorities, we wish to keep an up-to-date copy on file. Please supply us with a Fax or photocopy. It would be helpful if you could send us an updated copy whenever your certificate or authority is renewed or changed.

Lots marked 'S1´ and bearing red labels are Section 1 firearms and require a valid British Firearms certificate, RFD Licence or import licence.

Lots marked 'S2' and bearing blue labels are Section 2 firearms and require a valid British Shotgun certificate, RFD licence or import licence.

Lots marked 'S5´ and bearing specially marked red labels are Section 5 prohibited firearms and require a valid Section 5 Authority or import licence.

Lots marked with a 'S58´ and bearing yellow labels are for obsolete calibres and no licence is required unless ammunition is held.

Unmarked *Lots* require no licence.

Please do not hesitate to contact the Modern Sporting Gun Department should you have any queries.

Taxidermy and Related Items

On behalf of the *Seller* of these articles, *Bonhams* undertakes to comply fully with Cites and DEFRA regulations. *Buyers* are advised to inform themselves of all such regulations and should expect the exportation of items to take some time to arrange.

18. FURNITURE

Upholstered Furniture

Whilst we take every care in cataloguing furniture which has been upholstered we offer no *Guarantee* as to the originality of the wood covered by fabric or upholstery.

19. JEWELLERY

Gemstones

Historically many gemstones have been subjected to a variety of treatments to enhance their appearance. Sapphires and rubies are routinely heat treated to improve their colour and clarity, similarly emeralds are frequently treated with oils or resin for the same purpose. Other treatments such as staining, irradiation or coating may have been used on other gemstones. These treatments may be permanent, whilst others may need special care or re-treatment over the years to retain their appearance. *Bidders* should be aware that *Estimates* assume that gemstones may have been subjected to such treatments. A number of laboratories issue certificates that give more detailed *Descriptions* of gemstones. However there may not be consensus between different laboratories on the degrees, or types of treatment for any particular gemstone. In the event that *Bonhams* has been given or has obtained certificates for any *Lot* in the *Sale* these certificates will be disclosed in the *Catalogue*. Although, as a matter of policy, *Bonhams* endeavours to provide certificates from recognised laboratories for certain gemstones, it is not feasible to obtain certificates for each *Lot*. In the event that no certificate is published in the *Catalogue*, *Bidders* should assume that the gemstones may have been treated. Neither *Bonhams* nor the *Seller* accepts any liability for contradictions or differing certificates obtained by *Buyer*s on any *Lots* subsequent to the *Sale*.

Estimated Weights

If a stone(s) weight appears within the body of the *Description* in capital letters, the stone(s) has been unmounted and weighed by *Bonhams*. If the weight of the stone(s) is stated to be approximate and does not appear in capital letters, the stone(s) has been assessed by us within its/their settings, and the stated weight is a statement of our opinion only. This information is given as a guide and *Bidders* should satisfy themselves with regard to this information as to its accuracy.

Signatures

1. A diamond brooch, by Kutchinsky

When the maker's name appears in the title, in *Bonhams*' opinion the piece is by that maker.

2. A diamond brooch, signed Kutchinsky

Has a signature that, in *Bonhams*' opinion, is authentic but may contain gemstones that are not original, or the piece may have been altered.

3. A diamond brooch, mounted by Kutchinsky

Has been created by the jeweller, in *Bonhams*' opinion, but using stones or designs supplied by the client.

20. PHOTOGRAPHS

Explanation of *Catalogue* Terms

- "Bill Brandt": in our opinion a work by the artist.
- "Attributed to Bill Brandt": in our opinion probably a work by the artist, but less certainty to authorship is expressed than in the preceding category.
- "Signed and/or titled and/or dated and/or inscribed": in our opinion the signature and/or title and/or date and/or inscription are in the artist's hand.
- "Signed and/or titled and/or dated and/or inscribed in another hand": in our opinion the signature and/or title and/or date and/or inscription have been added by another hand.
- The date given is that of the image (negative). Where no further date is given, this indicates that the photographic print is vintage (the term "vintage" may also be included in the *Lot Description*). A vintage photograph is one which was made within approximately 5-10 years of the negative. Where a second, later date appears, this refers to the date of printing. Where the exact printing date is not known, but understood to be later, "printed later" will appear in the *Lot Description*.
- Unless otherwise specified, dimensions given are those of the piece of paper on which the image is printed, including any margins. Some photographs may appear in the *Catalogue* without margins illustrated.
- All photographs are sold unframed unless stated in the *Lot Description*.

21. PICTURES

Explanation of *Catalogue* Terms

The following terms used in the *Catalogue* have the following meanings but are subject to the general provisions relating to *Descriptions* contained in the *Contract for Sale:*

- "Jacopo Bassano": in our opinion a work by the artist. When the artist's forename(s) is not known, a series of asterisks, followed by the surname of the artist, whether preceded by an initial or not, indicates that in our opinion the work is by the artist named;
- "Attributed to Jacopo Bassano": in our opinion probably a work by the artist but less certainty as to authorship is expressed than in the preceding category;
- "Studio/Workshop of Jacopo Bassano": in our opinion a work by an unknown hand in a studio of the artist which may or may not have been executed under the artist's direction;
- "Circle of Jacopo Bassano": in our opinion a work by a hand closely associated with a named artist but not necessarily his pupil;
- "Follower of Jacopo Bassano": in our opinion a work by a painter working in the artist's style, contemporary or nearly contemporary, but not necessarily his pupil;
- "Manner of Jacopo Bassano": in our opinion a work in the style of the artist and of a later date;
- "After Jacopo Bassano": in our opinion, a copy of a known work of the artist;
- "Signed and/or dated and/or inscribed": in our opinion the signature and/or date and/or inscription are from the hand of the artist;
- "Bears a signature and/or date and/or inscription": in our opinion the signature and/or date and/or inscription have been added by another hand.

22. PORCELAIN AND GLASS

Damage and Restoration

For your guidance, in our *Catalogues* we attempt to detail, as far as practicable, all significant defects, cracks and restoration. Such practicable *Descriptions* of damage cannot be definitive, and in providing *Condition Reports*, we cannot *Guarantee* that there are no other defects present which have not been mentioned. *Bidders* should satisfy themselves by inspection, as to the condition of each *Lot*. Please see the *Contract for Sale* printed in this *Catalogue*. Because of the difficulty in determining whether an item of glass has been repolished, in our *Catalogues* reference is only made to visible chips and cracks. No mention is made of repolishing, severe or otherwise.

23. VEHICLES

The Veteran Car Club of Great Britain

Dating Plates and Certificates

When mention is made of a Veteran Car Club Dating Plate or Dating Certificate in this *Catalogue*, it should be borne in mind that the Veteran Car Club of Great Britain using the services of Veteran Car Company Ltd, does from time to time, review cars already dated and, in some instances, where fresh evidence becomes available, the review can result in an alteration of date. Whilst the Club and Veteran Car Company Ltd make every effort to ensure accuracy, the date shown on the Dating Plate or Dating Certificate cannot be guaranteed as correct and intending purchasers should make their own enquiries as to the date of the car.

24. WINE

Lots which are lying under Bond and those liable to *VAT* may not be available for immediate collection.

Examining the wines

It is occasionally possible to provide a pre-*Sale* tasting for larger parcels (as defined below). This is generally limited to more recent and everyday drinking wines. Please contact the department for details. It is not our policy to inspect every unopened case. In the case of wines older than 20 years the boxes will usually have been opened and levels and appearance noted in the *Catalogue* where necessary. You should make proper allowance for variations in ullage levels and conditions of corks, capsules and labels.

Corks and Ullages

Ullage refers to the space between the base of the cork and the wine. Ullage levels for Bordeaux shaped bottles are only normally noted when below the neck and for Burgundy, Alsace, German and Cognac shaped bottles when greater than 4 centimetres (cm). Acceptable ullage levels increase with age; generally acceptable levels are as follows:

Under 15 years old – into neck or less than 4cm
15 to 30 years old – top shoulder (ts) or up to 5cm
Over 30 years old – high shoulder (hs) or up to 6cm

It should be noted that ullages may change between publication of the *Catalogue* and the *Sale* and that corks may fail as a result of transporting the wine. We will only accept responsibility for *Descriptions* of condition at the time of publication of the *Catalogue* and cannot accept responsibility for any loss resulting from failure of corks either before or after this point.

Options to buy parcels

A parcel is a number of *Lots* of identical size of the same wine, bottle size and *Description*. The *Buyer* of any of these *Lots* has the option to accept some or all of the remaining *Lots* in the parcel at the same price, although such options will be at the *Auctioneer*'s sole discretion. Absentee *Bidders* are, therefore, advised to bid on the first *Lot* in a parcel.

Wines in Bond

Wines lying in Bond are marked Δ. All *Lots* sold under Bond, and which the *Buyer* wishes to remain under Bond, will be invoiced without VAT or Duty on the *Hammer Price.* If the *Buyer* wishes to take the *Lot* as Duty paid, UK Excise Duty and VAT will be added to the *Hammer Price* on the invoice.

Buyers must notify *Bonhams* at the time of the *sale* whether they wish to take their wines under Bond or Duty paid. If a *Lot* is taken under Bond, the *Buyer* will be responsible for all VAT, Duty, clearance and other charges that may be payable thereon.

Buyers outside the UK must be aware that any forwarding agent appointed to export their purchases must have a movement certificate for *Lots* to be released under Bond.

Bottling Details and Case Terms

The following terms used in the *Catalogue* have the following meanings:

CB – Château bottled
DB – Domaine bottled
EstB – Estate bottled
BB – Bordeaux bottled
BE – Belgian bottled
FB – French bottled
GB – German bottled
OB – Oporto bottled
UK – United Kingdom bottled
owc – original wooden case
iwc – individual wooden case
oc – original carton

SYMBOLS

THE FOLLOWING SYMBOLS ARE USED TO DENOTE

Y This lot contains one or more regulated plant or animal species and is subject to CITES regulations. It is the buyer's responsibility to investigate such regulations and to obtain any necessary import or export certificates. A buyer's inability to obtain such certificates cannot justify a delay in payment or cancellation of a sale.

TP Objects displayed with a TP will be located at the Cadogan Tate warehouse and will only be available for collection from this location.

W Objects displayed with a w will be located in the Bonhams Warehouse and will only be available for collection from this location.

Δ Wines lying in Bond.

AR An *Additional Premium* will be payable to us by the *Buyer* to cover our *Expenses* relating to payment of royalties under the Artist's Resale Right Regulations 2006, as amended. See clause 7 for details.

○ The *Seller* has been guaranteed a minimum price for the *Lot*, either by *Bonhams* or a third party. This may take the form of an irrevocable bid by a third party, who may make a financial gain on a successful *Sale* or a financial loss if unsuccessful.

▲ *Bonhams* owns the *Lot* either wholly or partially or may otherwise have an economic interest.

Φ This lot contains elephant ivory and is therefore subject to both CITES regulations and the UK Ivory Act 2018. It has been registered or has an exemption certificate allowing it to be offered for sale and sold under the provisions of the Ivory Act 2018. Property containing African elephant ivory cannot be imported to the USA. The EU and the UK have in place wide-ranging restrictions on dealing with property containing elephant ivory, including restrictions on import and/or export. It is a buyer's responsibility to obtain any export or import licences, certifications and any other required documentation, where applicable. Bonhams is not able to assist buyers with the shipment of any lots containing elephant ivory into the US, the UK or the EU. A buyer's inability to export or import these lots cannot justify a delay in payment or cancellation of a sale.

•, †, *, G, Ω, α see clause 8, *VAT*, for details.

DATA PROTECTION – USE OF YOUR INFORMATION

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our *Website* www.bonhams.com or requested by post from Customer Services Department, 101 New Bond Street, London, W1S 1SR or by email from info@bonhams.com

APPENDIX 1

BUYERS SALE CONTRACT WITH SELLER

IMPORTANT: These terms may be changed in advance of the *Sale* of the *Lot* to you, by the setting out of different terms in the *Catalogue* for the *Sale* and/or by placing an insert in the *Catalogue* and/or by notices at the *Sale* venue and/or on Bonhams' website, and/or by oral announcements before and during the *Sale* at the *Sale* venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.

Under this contract the *Seller's* liability in respect of the quality of the *Lot,* it's fitness for any purpose and its conformity with any *Description* is limited. You are strongly advised to examine the *Lot* for yourself and/or obtain an independent examination of it before you buy it.

1 THE CONTRACT

1.1 These terms and the relevant terms for *Bidders* and *Buyers* in the *Notice to Bidders* govern the *Contract for Sale* of the *Lot* by the *Seller* to the *Buyer*.

1.2 The Definitions and Glossary contained in Appendix 3 in the *Catalogue* are incorporated into this *Contract for Sale* and a separate copy can also be provided by *Bonhams* on request. Where words and phrases are used which are in the List of Definitions, they are printed in italics.

1.3 The *Seller* sells the *Lot* as the principal to the *Contract for Sale*, such contract being made between the *Seller* and you through *Bonhams* which acts in the sole capacity as the *Seller's* agent and not as an additional principal. However, if the *Catalogue* states that *Bonhams* sells the *Lot* as principal, or such a statement is made by an announcement by the *Auctioneer*, or by a notice at the *Sale*, or an insert in the *Catalogue*, then *Bonhams* is the *Seller* for the purposes of this agreement.

1.4 The contract is made on the fall of the *Auctioneer's* hammer in respect of the *Lot* when it is knocked down to you.

2 SELLER'S WARRANTIES AND UNDERTAKINGS

2.1 The *Seller* undertakes to you that:

2.1.1 the *Seller* is the owner of the *Lot* or is duly authorised to sell the *Lot* by the owner;

2.1.2 save as disclosed in the *Entry* for the *Lot* in the *Catalogue,* the *Seller* sells the *Lot* with full title guarantee or, where the *Seller* is an executor, trustee, liquidator, receiver or administrator, with whatever right, title or interest he may have in the *Lot;*

2.1.3 except where the *Sale* is by an executor, trustee, liquidator, receiver or administrator the *Seller* is both legally entitled to sell the *Lot*, and legally capable of conferring on you quiet possession of the *Lot* and that the *Sale* conforms in every respect with the terms implied by the Sale of Goods Act 1979, Sections 12(1) and 12(2) (see the Definitions and Glossary);

2.1.4 the *Seller* has complied with all requirements, legal or otherwise, relating to any export or import of the *Lot*, and all duties and taxes in respect of the export or import of the *Lot* have (unless stated to the contrary in the *Catalogue* or announced by the *Auctioneer*) been paid and, so far as the *Seller* is aware, all third parties have complied with such requirements in the past;

2.1.5 items consigned for sale by the *Seller* are not connected with or derived from any criminal activity, including without limitation tax evasion, money laundering, terrorist financing or breach of any applicable international trade sanctions;

2.1.6 subject to any alterations expressly identified as such made by announcement or notice at the *Sale* venue or by the *Notice to Bidders* or by an insert in the *Catalogue* or on the Bonhams website, the *Lot* corresponds with *the Contractual Description* of the *Lot*, being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters and (except for colour) with any photograph of the *Lot* in the *Catalogue.*

3 DESCRIPTIONS OF THE LOT

3.1 Paragraph 2.1.5 sets out what is the *Contractual Description* of the *Lot*. In particular, the *Lot* is not sold as corresponding with any part of the *Entry* in the *Catalogue* which is not printed in bold letters, the remainder of which *Entry* merely sets out (on the *Seller's* behalf) *Bonhams'* opinion about the *Lot* and which is not part of the *Contractual Description* upon which the *Lot* is sold. Any statement or representation other than that part of the *Entry* referred to in paragraph 2.1.5 (together with any express alteration to it as referred to in paragraph 2.1.5), including any *Description* or *Estimate*, whether made orally or in writing, including in the *Catalogue* or on *Bonhams' Website*, or by conduct, or otherwise, and whether by or on behalf of the *Seller* or *Bonhams* and whether made prior to or during the *Sale*, is not part of the *Contractual Description* upon which the *Lot* is sold.

3.2 Except as provided in paragraph 2.1.5, the *Seller* does not make or give and does not agree to make or give any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact, or undertake any duty of care, in relation to any *Description* of the *Lot* or any *Estimate* in relation to it, nor of the accuracy or completeness of any *Description* or *Estimate* which may have been *Bonhams*. No such *Description* or *Estimate* is incorporated into this *Contract for Sale*.

4 FITNESS FOR PURPOSE AND SATISFACTORY QUALITY

4.1 The *Seller* does not make and does not agree to make any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact in relation to the satisfactory quality of the *Lot* or its fitness for any purpose.

4.2 The *Seller* will not be liable for any breach of any undertaking, whether implied by the Sale of Goods Act 1979 or otherwise, as to the satisfactory quality of the *Lot* or its fitness for any purpose.

5 RISK, PROPERTY AND TITLE

5.1 Risk in the *Lot* passes to you after 7 days from the day upon which it is knocked down to you on the fall of the *Auctioneer's* hammer in respect of the *Lot,* or upon collection of the *Lot* if earlier. The *Seller* will not be responsible thereafter for the *Lot* prior to you collecting it from *Bonhams* or the *Storage Contractor*, with whom you have separate contract(s) as *Buyer*. You will indemnify the *Seller* and keep the *Seller* fully indemnified from and against all claims, proceedings, costs, expenses and losses arising in respect of any injury, loss and damage caused to the *Lot* beyond 7 days from the day of the fall of the *Auctioneer's* hammer until you obtain full title to it.

5.2 Title to the *Lot* remains in and is retained by the *Seller* until: (i) the *Purchase Price* and all other sums payable by you to *Bonhams* in relation to the *Lot* have been paid in full to and received in cleared funds by *Bonhams*, and (ii) *Bonhams* has completed its investigations pursuant to clause 3.11 of the *Buyer's Agreement* with *Bonhams* set out in Appendix 2 in the catalogue.

6 PAYMENT

6.1 Your obligation to pay the *Purchase Price* arises when the *Lot* is knocked down to you on the fall of the *Auctioneer's* hammer in respect of the *Lot*.

6.2 Time will be of the essence in relation to payment of the *Purchase Price* and all other sums payable by you to *Bonhams*. Unless agreed in writing with you by *Bonhams* on the *Seller's* behalf (in which case you must comply with the terms of that agreement), all such sums must be paid to *Bonhams* by you in the currency in which the *Sale* was conducted by not later than 4.30pm on the second working day following the *Sale* and you must ensure that the funds are cleared by the seventh working day after the *Sale*. Payment must be made to *Bonhams* by one of the methods stated in the *Notice to Bidders* unless otherwise agreed with you in writing by *Bonhams*. If you do not pay in full any sums due in accordance with this paragraph, the *Seller* will have the rights set out in paragraph 8 below.

7 COLLECTION OF THE LOT

7.1 Unless otherwise agreed in writing with you by *Bonhams*, the *Lot* will be released to you or to your order only when: (i) *Bonhams* has received cleared funds to the amount of the full *Purchase Price* and all other sums owed by you to the *Seller* and to *Bonhams* and (ii) *Bonhams* has completed its investigations pursuant to clause 3.11 of the *Buyer's Agreement* with *Bonhams* set out in Appendix 2 in the catalogue.

7.2 The *Seller* is entitled to withhold possession from you of any other *Lot* he has sold to you at the same or at any other *Sale* and whether currently in *Bonhams'* possession or not, until payment in full and in cleared funds of the *Purchase Price* and all other sums due to the *Seller* and/or *Bonhams* in respect of the *Lot*.

7.3 You should note that *Bonhams* has reserved the right not to release the *Lot* to you until its investigations under paragraph 3.11 of the *Buyers' Agreement* set out in Appendix 2 have been completed to *Bonhams'* satisfaction.

7.4 You will collect and remove the *Lot* at your own expense from *Bonhams'* custody and/ or control or from the *Storage Contractor's* custody in accordance with *Bonhams'* instructions or requirements.

7.5 You will be wholly responsible for packing, handling and transport of the *Lot* on collection and for complying with all import or export regulations in connection with the *Lot*.

7.6 You will be wholly responsible for any removal, storage or other charges or expenses incurred by the *Seller* if you do not remove the *Lot* in accordance with this paragraph 7 and will indemnify the *Seller* against all charges, costs, including any legal costs and fees, expenses and losses suffered by the *Seller* by reason of your failure to remove the *Lot* including any charges due under any *Storage Contract*. All such sums due to the *Seller* will be payable on demand.

8 FAILURE TO PAY FOR THE LOT

8.1 If the *Purchase Price* for a *Lot* is not paid to *Bonhams* in full in accordance with the *Contract for Sale*, the *Seller* will be entitled, with the prior written agreement of *Bonhams* but without further notice to you, to exercise one or more of the following rights (whether through *Bonhams* or otherwise):

8.1.1 to terminate immediately the *Contract for Sale* of the *Lot* for your breach of contract;

8.1.2 to resell the *Lot* by auction, private treaty or any other means on giving seven days' written notice to you of the intention to resell;

8.1.3 to retain possession of the *Lot*;

8.1.4 to remove and store the *Lot* at your expense;

8.1.5 to take legal proceedings against you for any sum due under the *Contract for Sale* and/or damages for breach of contract;

8.1.6 to be paid interest on any monies due (after as well as before judgement or order) at the annual rate of 5% per annum above the base rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;

8.1.7 to repossess the *Lot* (or any part thereof) which has not become your property, and for this purpose (unless the *Buyer* buys the *Lot* as a *Consumer* from the *Seller* selling in the course of a *Business*) you hereby grant an irrevocable licence to the *Seller* by himself and to his servants or agents to enter upon all or any of your premises (with or without vehicles) during normal *Business* hours to take possession of the *Lot* or part thereof;

8.1.8 to retain possession of any other property sold to you by the *Seller* at the *Sale* or any other auction or by private treaty until all sums due under the *Contract for Sale* shall have been paid in full in cleared funds;

8.1.9 to retain possession of, and on three months' written notice to sell, *Without Reserve*, any of your other property in the possession of the *Seller* and/or of *Bonhams* (as bailee for the *Seller*) for any purpose (including, without limitation, other goods sold to you) and to apply any monies due to you as a result of such *Sale* in satisfaction or part satisfaction of any amounts owed to the *Seller* or to *Bonhams*; and

8.1.10 so long as such goods remain in the possession of the *Seller* or *Bonhams* as its bailee, to rescind the contract for the *Sale* of any other goods sold to you by the *Seller* at the *Sale* or at any other auction or by private treaty and apply any monies received from you in respect of such goods in part or full satisfaction of any amounts owed to the *Seller* or to *Bonhams* by you.

8.2 You agree to indemnify the *Seller* against all legal and other costs of enforcement, all losses and other expenses and costs (including any monies payable to *Bonhams* in order to obtain the release of the *Lot*) incurred by the *Seller* (whether or not court proceedings will have been issued) as a result of *Bonhams* taking steps under this paragraph 8 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 8.1.6 from the date upon which the *Seller* becomes liable to pay the same until payment by you.

8.3 On any resale of the *Lot* under paragraph 8.1.2, the *Seller* will account to you in respect of any balance remaining from any monies received by him or on his behalf in respect of the *Lot*, after the payment of all sums due to the *Seller* and to *Bonhams*, within 28 days of receipt of such monies by him or on his behalf.

9 THE SELLER'S LIABILITY

9.1 The *Seller* will not be liable for any injury, loss or damage caused by the *Lot* after the fall of the *Auctioneer's* hammer in respect of the *Lot*.

9.2 Subject to paragraph 9.3 below, except for breach of the express undertaking provided in paragraph 2.1.5, the *Seller* will not be liable for any breach of any term that the *Lot* will correspond with any *Description* applied to it by or on behalf of the *Seller*, whether implied by the Sale of Goods Act 1979 or otherwise.

9.3 Unless the *Seller* sells the *Lot* in the course of a *Business* and the *Buyer* buys it as a *Consumer*,

9.3.1 the *Seller* will not be liable (whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967, or in any other way) for any lack of conformity with, or inaccuracy, error, misdescription or omission in any *Description* of the *Lot* or any *Entry* or *Estimate* in relation to the *Lot* made by or on behalf of the *Seller* (whether made in writing, including in the *Catalogue,* or on the *Website,* or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the *Sale;*

9.3.2 the *Seller* will not be liable for any loss of *Business, Business* profits or revenue or income or for loss of reputation or for disruption to *Business* or wasted time on the part of the *Buyer* or of the *Buyer's* management or staff or, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, restitutionary claim or otherwise;

9.3.3 in any circumstances where the *Seller* is liable to you in respect of the *Lot*, or any act, omission, statement, or representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, the *Seller's* liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* irrespective in any case of the nature, volume or source

of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract, statutory duty, bailee's duty, restitutionary claim or otherwise.

9.4 Nothing set out in paragraphs 9.1 to 9.3 above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by the *Seller's* negligence (or any person under the *Seller's* control or for whom the *Seller* is legally responsible), or (iii) acts or omissions for which the *Seller* is liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law.

10 MISCELLANEOUS

10.1 You may not assign either the benefit or burden of the *Contract for Sale.*

10.2 The *Seller's* failure or delay in enforcing or exercising any power or right under the *Contract for Sale* will not operate or be deemed to operate as a waiver of his rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect the *Seller's* ability subsequently to enforce any right arising under the *Contract for Sale*.

10.3 If either party to the *Contract for Sale* is prevented from performing that party's respective obligations under the *Contract for Sale* by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 6.

10.4 Any notice or other communication to be given under the *Contract for Sale* must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission, if to the *Seller*, addressed c/o *Bonhams* at its address or fax number in the *Catalogue* (marked for the attention of the Company Secretary), and if to you to the address or fax number of the *Buyer* given in the *Bidding Form* (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.

10.5 If any term or any part of any term of the *Contract for Sale* is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.

10.6 References in the *Contract for Sale* to *Bonhams* will, where appropriate, include reference to *Bonhams'* officers, employees and agents and to any subsidiary of Bonhams Holdings Limited and to its officers, employees and agents.

10.7 The headings used in the *Contract for Sale* are for convenience only and will not affect its interpretation.

10.8 In the *Contract for Sale* "including" means "including, without limitation".

10.9 References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.

10.10 Reference to a numbered paragraph is to a paragraph of the *Contract for Sale*.

10.11 Save as expressly provided in paragraph 10.12 nothing in the *Contract for Sale* confers (or purports to confer) on any person who is not a party to the *Contract for Sale* any benefit conferred by, or the right to enforce any term of, the *Contract for Sale*.

10.12 Where the *Contract for Sale* confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of the *Seller*, it will also operate in favour and for the benefit of *Bonhams, Bonhams'* holding company and the subsidiaries of such holding company and the successors and assigns of *Bonhams* and of such companies and of any officer, employee and agent of *Bonhams* and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.

11 GOVERNING LAW

All transactions to which the *Contract for Sale* applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the *Sale* takes place and the *Seller* and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that the *Seller* may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. *Bonhams* has a complaints procedure in place.

APPENDIX 2

BUYER'S AGREEMENT WITH BONHAMS

IMPORTANT: These terms may be changed in advance of the *Sale* of the *Lot* to you, by the setting out of different terms in the *Catalogue* for the *Sale* and/or by placing an insert in the *Catalogue* and/or by notices at the *Sale* venue and/or by oral announcements before and during the *Sale* at the *Sale* venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.

1 THE CONTRACT

1.1 These terms govern the contract between *Bonhams* personally and the *Buyer*, being the person to whom a *Lot* has been knocked down by the *Auctioneer*.

1.2 The Definitions and Glossary contained in Appendix 3 to the *Catalogue* for the *Sale* are incorporated into this agreement and a separate copy can also be provided by us on request. Where words and phrases which are defined in the List of Definitions are used in this agreement, they are printed in italics. Reference is made in this agreement to information printed in the *Notice to Bidders*, printed in the *Catalogue* for the *Sale*, and where such information is referred to it is incorporated into this agreement.

1.3 Except as specified in paragraph 4 of the *Notice to Bidders* the *Contract for Sale* of the *Lot* between you and the *Seller* is made on the fall of the *Auctioneer's* hammer in respect of the *Lot*, when it is knocked down to you. At that moment a separate contract is also made between you and *Bonhams* on the terms in this *Buyer's Agreement*.

1.4 We act as agents for the *Seller* and are not answerable or personally responsible to you for any breach of contract or other default by the *Seller*, unless *Bonhams* sells the *Lot* as principal.

1.5 Our personal obligations to you are governed by this agreement and we agree, subject to the terms below, to the following obligations:

1.5.1 we will, until the date and time specified in the *Notice to Bidders* or otherwise notified to you, store the *Lot* in accordance with paragraph 5;

1.5.2 subject to any power of the *Seller* or us to refuse to release the *Lot* to you, we will release the *Lot* to you in accordance with paragraph 4 once you have paid to us, in cleared funds, everything due to us and the *Seller* and following completion of our enquiries pursuant to paragraph 3.11;

1.5.3 we will provide guarantees in the terms set out in paragraphs 9 and 10.

1.6 We do not make or give and do not agree to make or give any contractual promise, undertaking, obligation, *Guarantee*, warranty, representation of fact in relation to any *Description* of the *Lot* or any *Estimate* in relation to it, nor of the accuracy or completeness of any *Description* or *Estimate* which may have been made by us or on our behalf or by or on behalf of the *Seller* (whether made orally or in writing, including in the *Catalogue* or on *Bonhams' Website,* or by conduct, or otherwise), and whether made before or after this agreement or prior to or during the *Sale*. No such *Description* or *Estimate* is incorporated into this agreement between you and us. Any such *Description* or E*stimate*, if made by us or on our behalf, was (unless *Bonhams* itself sells the *Lot* as principal) made as agent on behalf of the *Seller*.

2 PERFORMANCE OF THE CONTRACT FOR SALE

You undertake to us personally that you will observe and comply with all your obligations and undertakings to the *Seller* under the *Contract for Sale* in respect of the *Lot*.

3 PAYMENT AND BUYER WARRANTIES

3.1 Unless agreed in writing between you and us or as otherwise set out in the *Notice to Bidders*, you must pay to us by not later than 4.30pm on the second working day following the *Sale*:

3.1.1 the *Purchase Price* for the *Lot*;

3.1.2 a *Buyer's Premium* in accordance with the rates set out in the *Notice to Bidders* on each lot, and

3.1.3 if the *Lot* is marked [AR], an *Additional Premium* which is calculated and payable in accordance with the *Notice to Bidders* together with *VAT* on that sum if applicable so that all sums due to us are cleared funds by the seventh working day after the *Sale*.

3.2 You must also pay us on demand any *Expenses* payable pursuant to this agreement.

3.3 All payments to us must be made in the currency in which the *Sale* was conducted, using, unless otherwise agreed by us in writing, one of the methods of payment set out in the *Notice to Bidders*. Our invoices will only be addressed to the registered *Bidder* unless the *Bidder* is acting as an agent for a named principal and we have approved that arrangement, in which case we will address the invoice to the principal.

3.4 Unless otherwise stated in this agreement all sums payable to us will be subject to *VAT* at the appropriate rate and *VAT* will be payable by you on all such sums.

3.5 We may deduct and retain for our own benefit from the monies paid by you to us the *Buyer's Premium*, the *Commission* payable by the *Seller* in respect of the *Lot*, any *Expenses* and *VAT* and any interest earned and/or incurred until payment to the *Seller*.

3.6 Time will be of the essence in relation to any payment payable to us. If you do not pay the *Purchase Price*, or any other sum due to us in accordance with this paragraph 3, we will have the rights set out in paragraph 7 below.

3.7 Where a number of *Lots* have been knocked down to you, any monies we receive from you will be applied firstly pro-rata to pay the *Purchase Price* of each *Lot* and secondly pro-rata to pay all amounts due to *Bonhams*.

3.8 You warrant that neither you nor - if you are a company, your directors, officers or your owner or their directors or shareholders - are an individual or an entity that is, or is owned or controlled by individuals or entities that are:

3.8.1 the subject of any sanctions administered or enforced by the U.S. Department of the Treasury's Office of Foreign Assets Control, the U.S. Departure of State, the United Nations Security Council, the European Union, His Majesty's Treasury, or other relevant sanctions authority ("Sanctions" and a "Sanctioned Party"); or

3.8.2 located, organised or resident in a country or territory that is, or whose government is, the subject of Sanctions, including without limitation, Iran, North Korea, Sudan, Russia, and Syria); and further

3.8.3 that the property you purchase will not be transferred to or used in a country in contravention of any Sanctions administered or enforced by the U.S, the United Nations Security Council, the European Union or His Majesty's Treasury or any other relevant Sanctions authority.

3.9 You warrant that the funds being used for your purchase have no link with criminal activity including without limitation money laundering, tax evasion or terrorist financing, and that you not under investigation for neither have been charged nor convicted in connection with any criminal activity.

3.10 Where you are acting as agent for another party ("your Principal"), you undertake and warrant that:

3.10.1 you have conducted suitable customer due diligence into your Principal under applicable Sanctions and Anti-Money Laundering laws and regulations;

3.10.2 your Principal is not a Sanctioned Party and not owned, partially owned or controlled by a Sanctioned Party, and you have no reason to suspect that your Principal has been charged or convicted with, money laundering, terrorism or other crimes;

3.10.3 funds used for your or your Principal's purchase are not connected with or derived from any criminal activity, including without limitation tax evasion, money laundering or terrorist financing;

3.10.4 items purchased by you and your Principal through Bonhams are not being transferred to or used in a country in contravention of any Sanctions administered or enforced by the U.S, the United Nations Security Council, the European Union or His Majesty's Treasury or any other relevant Sanctions authority, or purchased or to be used in any way connected with or to facilitate breaches of applicable Tax, Anti-Money Laundering or Anti-Terrorism laws and regulations; and

3.10.5 that you consent to *Bonhams* relying upon your customer due diligence, undertaking to retain records of your due diligence for at least 5 years and to make such due diligence records available for inspection by an independent auditor in the event we request you to do so.

3.11 We reserve the rights to make enquiries about any person transacting with us and to identify the source of any funds received from you. In the event we have not completed our investigations in respect of anti-terrorism financing, anti-money laundering or other financial and identity checks concerning either you or the *Seller*, to our satisfaction at our discretion, we shall be entitled to retain *Lots* and/or proceeds of *Sale*, postpone or cancel any sale and to take any other actions required or permitted under applicable law, without liability to you.

4 COLLECTION OF THE LOT

4.1 Subject to any power of the *Seller* or us to refuse to release the *Lot* to you, once you have paid to us, in cleared funds, everything due to the *Seller* and to us, and once we have completed our investigations under paragraph 3.11, we will release the *Lot* to you or as you may direct us in writing. The *Lot* will only be released on production of a buyer collection document, obtained from our cashier's office.

4.2 You must collect and remove the *Lot* at your own expense by the date and time specified in the *Notice to Bidders*, or if no date is specified, by 4.30pm on the seventh day after the *Sale*.

4.3 For the period referred to in paragraph 4.2, the *Lot* can be collected from the address referred to in the *Notice to Bidders* for collection on the days and times specified in the *Notice to Bidders*. Thereafter, the *Lot* may be removed elsewhere for storage and you must enquire from us as to when and where you can collect it, although this information will usually be set out in the *Notice to Bidders*.

4.4 If you have not collected the *Lot* by the date specified in the *Notice to Bidders*, you authorise us, acting in this instance as your agent and on your behalf, to enter into a contract (the "*Storage Contract*") with the *Storage Contractor* for the storage of the *Lot* on the then current standard terms and conditions agreed between *Bonhams* and the *Storage Contractor* (copies of which are available on request). If the *Lot* is stored at our premises storage fees at our current daily rates (currently a minimum of £3 plus *VAT* per *Lot* per day) will be payable from the expiry of the period referred to in paragraph 4.2. These storage fees form part of our *Expenses*.

4.5 Until you have paid the *Purchase Price* and any *Expenses* in full the *Lot* will either be held by us as agent on behalf of the *Seller* or held by the *Storage Contractor* as agent on behalf of the *Seller* and ourselves on the terms contained in the *Storage Contract*.

4.6 You undertake to comply with the terms of any *Storage Contract* and in particular to pay the charges (and all costs of moving the *Lot* into storage) due under any *Storage Contract*. You acknowledge and agree that you will not be able to collect the *Lot* from the *Storage Contractor's* premises until you have paid the *Purchase Price*, any *Expenses* and all charges due under the *Storage Contract*.

4.7 You will be wholly responsible for packing, handling and transport of the *Lot* on collection and for complying with all import or export regulations in connection with the *Lot*.

4.8 You will be wholly responsible for any removal, storage, or other charges for any *Lot* not removed in accordance with paragraph 4.2, payable at our current rates, and any *Expenses* we incur (including any charges due under the *Storage Contract*), all of which must be paid by you on demand and in any event before any collection of the *Lot* by you or on your behalf.

5 STORING THE LOT

We agree to store the *Lot* until the earlier of your removal of the *Lot* or until the time and date set out in the *Notice to Bidders,* on the Sale Information Page or at the back of the catalogue (or if no date is specified, by 4.30pm on the seventh day after the *Sale*) and, subject to paragraphs 3, 6 and 10, to be responsible as *bailee* to you for damage to or the loss or destruction of the *Lot* (notwithstanding that it is not your property before payment

of the *Purchase Price*). If you do not collect the *Lot* before the time and date set out in the *Notice to Bidders* (or if no date is specified, by 4.30pm on the seventh day after the *Sale*) we may remove the *Lot* to another location, the details of which will usually be set out in the relevant section of the *Catalogue*. If you have not paid for the *Lot* in accordance with paragraph 3, and the *Lot* is moved to any third party's premises, the *Lot* will be held by such third party strictly to *Bonhams'* order and we will retain our lien over the *Lot* until we have been paid in full in accordance with paragraph 3.

6 RESPONSIBILITY FOR THE LOT

6.1 Title (ownership) in the *Lot* passes to you (i) on payment of the *Purchase Price* to us in full in cleared funds and (ii) when investigations have been completed to our satisfaction under paragraph 3.11.

6.2 Please note however, that under the *Contract for Sale*, **the risk in the *Lot* passes to you after 7 days from the day upon which it is knocked down to you or upon collection** of the *Lot* if earlier, and you are advised to obtain insurance in respect of the *Lot* as soon as possible after the *Sale*.

7 FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS

7.1 If all sums payable to us are not so paid in full at the time they are due and/or the *Lot* is not removed in accordance with this agreement, we will (without further notice to you unless otherwise provided below), be entitled to exercise one or more of the following rights (without prejudice to any rights we may exercise on behalf of the *Seller*):

7.1.1 to terminate this agreement immediately for your breach of contract;

7.1.2 to retain possession of the *Lot*;

7.1.3 to remove, and/or store the *Lot* at your expense;

7.1.4 to take legal proceedings against you for payment of any sums payable to us by you (including the *Purchase Price*) and/or damages for breach of contract;

7.1.5 to be paid interest on any monies due to us (after as well as before judgement or order) at the annual rate of 5% per annum above the base lending rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;

7.1.6 to repossess the *Lot* (or any part thereof) which has not become your property, and for this purpose (unless you buy the *Lot* as a *Consumer*) you hereby grant an irrevocable licence to us, by ourselves, our servants or agents, to enter upon all or any of your premises (with or without vehicles) during normal business hours to take possession of any *Lot* or part thereof;

7.1.7 to sell the *Lot Without Reserve* by auction, private treaty or any other means on giving you three months' written notice of our intention to do so;

7.1.8 to retain possession of any of your other property in our possession for any purpose (including, without limitation, other goods sold to you or with us for *Sale*) until all sums due to us have been paid in full;

7.1.9 to apply any monies received from you for any purpose whether at the time of your default or at any time thereafter in payment or part payment of any sums due to us by you under this agreement;

7.1.10 on three months' written notice to sell, *Without Reserve*, any of your other property in our possession or under our control for any purpose (including other goods sold to you or with us for *Sale*) and to apply any monies due to you as a result of such *Sale* in payment or part payment of any amounts owed to us;

7.1.11 refuse to allow you to register for a future *Sale* or to reject a bid from you at any future *Sale* or to require you to pay a deposit before any bid is accepted by us at any future *Sale* in which case we will be entitled to apply such deposit in payment or part payment, as the case may be, of the *Purchase Price* of any *Lot* of which you are the *Buyer*.

7.1.12 having made reasonable efforts to inform you, to release your name and address to the *Seller*, so they might take appropriate steps to recover the amounts due and legal costs associated with such steps.

7.2 You agree to indemnify us against all legal and other costs, all losses and all other *Expenses* (whether or not court proceedings will have been issued) incurred by us as a result of our taking steps under this paragraph 7 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 7.1.5 from the date upon which we become liable to pay the same until payment by you.

7.3 If you pay us only part of the sums due to us such payment shall be applied firstly to the *Purchase Price* of the *Lot* (or where you have purchased more than one *Lot* pro-rata towards the *Purchase Price* of each *Lot*) and secondly to the *Buyer*'s *Premium* (or where you have purchased more than one *Lot* pro-rata to the *Buyer*'s *Premium* on each *Lot*) and thirdly to any other sums due to us.

7.4 We will account to you in respect of any balance we hold remaining from any monies received by us in respect of any *Sale* of the *Lot* under our rights under this paragraph 7 after the payment of all sums due to us and/or the *Seller* within 28 days of receipt by us of all such sums paid to us.

8 CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT

8.1 Whenever it becomes apparent to us that the *Lot* is the subject of a claim by someone other than you and other than the *Seller* (or that such a claim can reasonably be expected to be made), we may, at our absolute discretion, deal with the *Lot* in any manner which appears to us to recognise the legitimate interests of ourselves and the other parties involved and lawfully to protect our position and our legitimate interests. Without prejudice to the generality of the discretion and by way of example, we may:

8.1.1 retain the *Lot* to investigate any question raised or reasonably expected by us to be raised in relation to the *Lot*; and/or

8.1.2 deliver the *Lot* to a person other than you; and/or

8.1.3 commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; and/or

8.1.4 require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.

8.2 The discretion referred to in paragraph 8.1:

8.2.1 may be exercised at any time during which we have actual or constructive possession of the *Lot*, or at any time after such possession, where the cessation of such possession has occurred by reason of any decision, order or ruling of any court, mediator, arbitrator or government body; and

8.2.2 will not be exercised unless we believe that there exists a serious prospect of a good arguable case in favour of the claim.

9 FORGERIES

9.1 We undertake a personal responsibility for any *Forgery* in accordance with the terms of this paragraph 9.

9.2 Paragraph 9 applies only if:

9.2.1 your name appears as the named person to whom the original invoice was made out by us in respect of the *Lot* and that invoice has been paid; and

9.2.2 you notify us in writing as soon as reasonably practicable after you have become aware that the *Lot* is or may be a *Forgery*, and in any event within one year after the *Sale*, that the *Lot* is a *Forgery*; and

9.2.3 within one month after such notification has been given, you return the *Lot* to us in the same condition as it was at the time of the *Sale*, accompanied by written evidence that the *Lot* is a *Forgery* and details of the *Sale* and *Lot* number sufficient to identify the *Lot*.

9.3 Paragraph 9 will not apply in respect of a *Forgery* if:

9.3.1 the *Entry* in relation to the *Lot* contained in the *Catalogue* reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion or reflected the then current opinion of an expert acknowledged to be a leading expert in the relevant field; or

9.3.2 it can be established that the *Lot* is a *Forgery* only by means of a process not generally accepted for use until after the date on which the *Catalogue* was published or by means of a process which it was unreasonable in all the circumstances for us to have employed.

9.4 You authorise us to carry out such processes and tests on the *Lot* as we in our absolute discretion consider necessary to satisfy ourselves that the *Lot* is or is not a *Forgery*.

9.5 If we are satisfied that a *Lot* is a *Forgery* we will (as principal) purchase the *Lot* from you and you will transfer the title to the *Lot* in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims, in accordance with the provisions of Sections 12(1) and 12(2) of the Sale of Goods Act 1979 and we will pay to you an amount equal to the sum of the *Purchase Price*, *Buyer's Premium*, *VAT* and *Expenses* paid by you in respect of the *Lot*.

9.6 The benefit of paragraph 9 is personal to, and incapable of assignment by, you.

9.7 If you sell or otherwise dispose of your interest in the *Lot*, all rights and benefits under this paragraph 9 will cease.

9.8 Paragraph 9 does not apply to a *Lot* made up of or including a Chinese painting or Chinese paintings, a motor vehicle or motor vehicles, a *Stamp* or *Stamps* or a *Book* or *Books*.

10 OUR LIABILITY

10.1 We will not be liable whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967 or in any other way for lack of conformity with or any inaccuracy, error, misdescription or omission in any *Description* of the *Lot* or any *Entry* or *Estimate* in respect of it, made by us or on our behalf or by or on behalf of the *Seller* (whether made in writing, including in the *Catalogue*, or on the *Bonhams' Website*, or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the *Sale*.

10.2 Our duty to you while the *Lot* is at your risk and/or your property and in our custody and/or control is to exercise reasonable care in relation to it, but we will not be responsible for damage to the *Lot* or to other persons or things caused by:

10.2.1 handling the *Lot* if it was affected at the time of *Sale* to you by woodworm and any damage is caused as a result of it being affected by woodworm; or

10.2.2 changes in atmospheric pressure; nor will we be liable for:

10.2.3 damage to tension stringed musical instruments; or

10.2.4 damage to gilded picture frames, plaster picture frames or picture frame glass; and if the *Lot* is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we think fit and we will be under no liability to you for doing so.

10.3.1 We will not be liable to you for any loss of *Business, Business* profits, revenue or income or for loss of *Business* reputation or for disruption to *Business* or wasted time on the part of the *Buyer's* management or staff or, if you are buying the *Lot* in the course of a *Business*, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.

10.3.2 Unless you buy the *Lot* as a *Consumer*, in any circumstances where we are liable to you in respect of a *Lot*, or any act, omission, statement, representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, our liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* plus *Buyer's Premium* (less any sum you may be entitled to recover from the *Seller*) irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.

You may wish to protect yourself against loss by obtaining insurance.

10.4 Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law, or (v) under our undertaking in paragraph 9 of these conditions.

11 BOOKS MISSING TEXT OR ILLUSTRATIONS

Where the *Lot* is made up wholly of a *Book* or *Books* and any *Book* does not contain text or illustrations (in either case referred to as a "non-conforming *Lot*"), we undertake a personal responsibility for such a non-conforming *Lot* in accordance with the terms of this paragraph, if:

the original invoice was made out by us to you in respect of the *Lot* and that invoice has been paid; and

you notify us in writing as soon as reasonably practicable after you have become aware that the *Lot* is or may be a non-conforming *Lot*, and in any event within 20 days after the *Sale* (or such longer period as we may agree in writing) that the *Lot* is a non-conforming *Lot*; and

within 20 days of the date of the relevant *Sale* (or such longer period as we may agree in writing) you return the *Lot* to us in the same condition as it was at the time of the *Sale*, accompanied by written evidence that the *Lot* is a non-conforming *Lot* and details of the *Sale* and *Lot* number sufficient to identify the *Lot*.but not if:

the *Entry* in the *Catalogue* in respect of the *Lot* indicates that the rights given by this paragraph do not apply to it; or

the *Entry* in the *Catalogue* in respect of the *Lot* reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion; or

it can be established that the *Lot* is a non-conforming *Lot* only by means of a process not generally accepted for use until after the date on which the *Catalogue* was published or by means of a process which it was unreasonable in all the circumstances for us to have employed; or

the *Lot* comprises atlases, maps, autographs, manuscripts, extra illustrated books, music or periodical publications; or

the *Lot* was listed in the *Catalogue* under "collections" or "collections and various" or the *Lot* was stated in the *Catalogue* to comprise or contain a collection, issue or *Books* which are undescribed or the missing text or illustrations are referred to or the relevant parts of the *Book* contain blanks, half titles or advertisements.

If we are reasonably satisfied that a *Lot* is a non- conforming *Lot*, we will (as principal) purchase the *Lot* from you and you will transfer the title to the *Lot* in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims and we will pay to you an amount equal to the sum of the *Purchase Price* and *Buyer's Premium* paid by you in respect of the *Lot*.

The benefit of paragraph 10 is personal to, and incapable of assignment by, you and if you sell or otherwise dispose of your interest in the *Lot*, all rights and benefits under this paragraph will cease.

12 MISCELLANEOUS

12.1 You may not assign either the benefit or burden of this agreement.

12.2 Our failure or delay in enforcing or exercising any power or right under this agreement will not operate or be deemed to operate as a waiver of our rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect our ability subsequently to enforce any right arising under this agreement.

12.3 If either party to this agreement is prevented from performing that party's respective obligations under this agreement by circumstances beyond its reasonable control (including without limitation governmental intervention, industrial action, insurrection, warfare (declared or undeclared), terrorism, power failure, epidemic or natural disaster) or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 3.

12.4 Any notice or other communication to be given under this agreement must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission (if to *Bonhams* marked for the attention of the Company Secretary), to the address or fax number of the relevant party given in the *Contract Form* (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.

12.5 If any term or any part of any term of this agreement is held to be unenforceable or invalid, such unenforceability or invalidity

will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.

12.6 References in this agreement to *Bonhams* will, where appropriate, include reference to *Bonhams'* officers, employees and agents.

12.7 The headings used in this agreement are for convenience only and will not affect its interpretation.

12.8 In this agreement "including" means "including, without limitation".

12.9 References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.

12.10 Reference to a numbered paragraph is to a paragraph of this agreement.

12.11 Save as expressly provided in paragraph 12.12 nothing in this agreement confers (or purports to confer) on any person who is not a party to this agreement any benefit conferred by, or the right to enforce any term of, this agreement.

12.12 Where this agreement confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of *Bonhams*, it will also operate in favour and for the benefit of *Bonhams*' holding company and the subsidiaries of such holding company and the successors and assigns of *Bonhams* and of such companies and of any officer, employee and agent of *Bonhams* and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.

13 GOVERNING LAW

All transactions to which this agreement applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the *Sale* takes (or is to take) place and we and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that we may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. *Bonhams* has a complaints procedure in place.

DATA PROTECTION – USE OF YOUR INFORMATION

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our *Website* www.bonhams.com or requested by post from Customer Services Department, 101 New Bond Street, London W1S 1SR, United Kingdom or by email from info@bonhams.com.

APPENDIX 3

DEFINITIONS AND GLOSSARY

Where these Definitions and Glossary are incorporated, the following words and phrases used have (unless the context otherwise requires) the meanings given to them below. The Glossary is to assist you to understand words and phrases which have a specific legal meaning with which you may not be familiar.

LIST OF DEFINITIONS

"Account" the bank account of *Bonhams* into which all sums received in respect of the *Purchase Price* of any *Lot* will be paid.

"Additional Premium" a premium, calculated in accordance with the *Notice to Bidders*, to cover *Bonhams' Expenses* relating to the payment of royalties under the Artist's Resale Right Regulations 2006, as amended, which is payable by *the Buyer* to *Bonhams* on any *Lot* marked [AR] which sells for a *Hammer Price* which together with the *Buyer's Premium* (but excluding any *VAT*) equals or exceeds 1000 pounds.

"Auctioneer" the representative of *Bonhams* conducting the *Sale*.

"Bidder" Any person considering, attempting or making a Bid, including those who have completed a *Bidding Form*.

"Bidding Form" our Bidding Registration Form, our Absentee Bidding Form or our Telephone Bidding Form.

"Bonhams" Bonhams 1793 Limited or its successors or assigns. *Bonhams* is also referred to in the *Buyer's Agreement,* the Conditions of Business and the *Notice to Bidders* by the words "we", "us" and "our".

"Book" a printed *Book* offered for *Sale* at a specialist *Book Sale*.

"Business" includes any trade, *Business* and profession.

"Buyer" the person to whom a *Lot* is knocked down by the *Auctioneer*. The *Buyer* is also referred to in the *Contract for Sale* and the *Buyer's Agreement* by the words "you" and "your".

"Buyer's Agreement" the contract entered into by *Bonhams* with the *Buyer* (see Appendix 2 in the *Catalogue*).

"Buyer's Premium" the sum calculated on the *Hammer Price* at the rates stated in the *Notice to Bidders*.

"Catalogue" the *Catalogue* relating to the relevant *Sale*, including any representation of the *Catalogue* published on our *Website*.

"Commission" the *Commission* payable by the *Seller* to *Bonhams* calculated at the rates stated in the *Contract Form*.

"Condition Report" a report on the physical condition of a *Lot* provided to a *Bidder* or potential *Bidder* by *Bonhams* on behalf of *the Seller*.

"Conditions of Sale" the *Notice to Bidders, Contract for Sale, Buyer's Agreement* and Definitions and Glossary.

"Consignment Fee" a fee payable to *Bonhams* by the *Seller* calculated at rates set out in the Conditions of Business.

"Consumer" a natural person who is acting for the relevant purpose outside his trade, *Business* or profession.

"Contract Form" the *Contract Form*, or vehicle *Entry* form, as applicable, signed by or on behalf of the *Seller* listing the *Lots* to be offered for *Sale* by *Bonhams*.

"Contract for Sale" the *Sale* contract entered into by the *Seller* with *the Buyer* (see Appendix 1 in the *Catalogue*).

"Contractual Description" the only *Description* of the *Lot* (being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters, any photograph (except for the colour) and the contents of any *Condition Report*) to which the *Seller* undertakes in the *Contract of Sale* the *Lot* corresponds.

"Description" any statement or representation in any way descriptive of the *Lot*, including any statement or representation relating to its authorship, attribution, condition, provenance, authenticity, style, period, age, suitability, quality, origin, value, estimated selling price (including the *Hammer Price*).

"Entry" a written statement in the *Catalogue* identifying the *Lot* and its *Lot* number which may contain a *Description* and illustration(s) relating to the *Lot*.

"Estimate" a statement of our opinion of the range within which the hammer is likely to fall.

"Expenses" charges and *Expenses* paid or payable by *Bonhams* in respect of the *Lot* including legal *Expenses*, banking charges and *Expenses* incurred as a result of an electronic transfer of money, charges and *Expenses* for loss and damage cover, insurance, *Catalogue* and other reproductions and illustrations, any customs duties, advertising, packing or shipping costs, reproductions rights' fees, taxes, levies, costs of testing, searches or enquiries, preparation of the *Lot* for *Sale,* storage charges, removal charges, removal charges or costs of collection from the *Seller* as the *Seller's* agents or from a defaulting *Buyer,* plus *VAT* if applicable.

"Forgery" an imitation intended by the maker or any other person to deceive as to authorship, attribution, origin, authenticity, style, date, age, period, provenance, culture, source or composition, which at the date of the *Sale* had a value materially less than it would have had if the *Lot* had not been such an imitation, and which is not stated to be such an imitation in any description of the *Lot.* A *Lot* will not be a *Forgery* by reason of any damage to, and/or restoration and/ or modification work (including repainting or over painting) having been carried out on the *Lot,* where that damage,
restoration or modification work (as the case may be) does not substantially affect the identity of the *Lot* as one conforming to the *Description* of the *Lot.*

"Guarantee" the obligation undertaken personally by *Bonhams* to the *Buyer* in respect of any *Forgery* and, in the case of specialist *Stamp Sales* and/or specialist *Book Sales,* a *Lot* made up of a *Stamp* or *Stamps* or a *Book* or *Books* as set out in the *Buyer's Agreement.*

"Hammer Price" the price in the currency in which the *Sale* is conducted at which a *Lot* is knocked down by the *Auctioneer.*

"Loss and Damage Warranty" means the warranty described in paragraph 8.2 of the Conditions of Business.

"Loss and Damage Warranty Fee" means the fee described in paragraph 8.2.3 of the Conditions of Business.

"Lot" any item consigned to *Bonhams* with a view to its *Sale* at auction or by private treaty (and reference to any *Lot* will include, unless the context otherwise requires, reference to individual items comprised in a group of two or more items offered for *Sale* as one *Lot*).

"Motoring Catalogue Fee" a fee payable by the *Seller* to *Bonhams* in consideration of the additional work undertaken by *Bonhams* in respect of the cataloguing of motor vehicles and in respect of the promotion of *Sales* of motor vehicles.

"New Bond Street" means *Bonhams*' saleroom at 101 New Bond Street, London W1S 1SR.

"Notional Charges" the amount of *Commission* and *VAT* which would have been payable if the *Lot* had been sold at the *Notional Price*.

"Notional Fee" the sum on which the *Consignment Fee* payable to *Bonhams* by the *Seller* is based and which is calculated according to the formula set out in the Conditions of Business.

"Notional Price" the latest in time of the average of the high and low *Estimates* given by us to you or stated in the *Catalogue* or, if no such *Estimates* have been given or stated, the *Reserve* applicable to the *Lot*.

"Notice to Bidders" the notice printed at the back or front of our *Catalogues*.

"Purchase Price" the aggregate of the *Hammer Price* and *VAT* on the *Hammer Price* (where applicable), the *Buyer's Premium* and *VAT* on the *Buyer's Premium* and any *Expenses.*

"Reserve" the minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

"Sale" the auction *Sale* at which a *Lot* is to be offered for *Sale* by *Bonhams.*

"Sale Proceeds" the net amount due to the *Seller* from the *Sale* of a *Lot*, being the *Hammer Price* less the *Commission,* any *VAT* chargeable thereon, *Expenses* and any other amount due to us in whatever capacity and howsoever arising.

"Seller" the person who offers the *Lot* for *Sale* named on the *Contract Form*. Where the person so named identifies on the form another person as acting as his agent, or where the person named on the *Contract Form* acts as an agent for a principal (whether such agency is disclosed to *Bonhams* or not), "*Seller*" includes both the agent and the principal who shall be jointly and severally liable as such. The *Seller* is also referred to in the Conditions of Business by the words "you" and "your".

"Specialist Examination" a visual examination of a *Lot* by a specialist on the *Lot*.

"Stamp" means a postage *Stamp* offered for *Sale* at a Specialist *Stamp Sale*.

"Standard Examination" a visual examination of a *Lot* by a non-specialist member of *Bonhams'* staff.

"Storage Contract" means the contract described in paragraph 8.3.3 of the Conditions of Business or paragraph 4.4 of the *Buyer's Agreement* (as appropriate).

"Storage Contractor" means the company identified as such in the *Catalogue.*

"Terrorism" means any act or threatened act of terrorism, whether any person is acting alone or on behalf of or in connection with any organisation(s) and/or government(s), committed for political, religious or ideological or similar purposes including, but not limited to, the intention to influence any government and/or put the public or any section of the public into fear.

"VAT" value added tax at the prevailing rate at the date of the *Sale* in the United Kingdom.

"Website" *Bonhams Website* at www.bonhams.com

"Withdrawal Notice" the *Seller's* written notice to *Bonhams* revoking *Bonhams'* instructions to sell a *Lot*.

"Without Reserve" where there is no minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

GLOSSARY

The following expressions have specific legal meanings with which you may not be familiar. The following glossary is intended to give you an understanding of those expressions but is not intended to limit their legal meanings:

"artist's resale right": the right of the creator of a work of art to receive a payment on *Sales* of that work subsequent to the original *Sale* of that work by the creator of it as set out in the Artist's Resale Right Regulations 2006, as amended.

"bailee": a person to whom goods are entrusted.

"indemnity": an obligation to put the person who has the benefit of the indemnity in the same position in which he would have been, had the circumstances giving rise to the indemnity not arisen and the expression "indemnify" is construed accordingly.

"interpleader proceedings": proceedings in the Courts to determine ownership or rights over a *Lot*.

"knocked down": when a *Lot* is sold to a *Bidder,* indicated by the fall of the hammer at the *Sale.*

"lien": a right for the person who has possession of the *Lot* to retain possession of it.

"risk": the possibility that a *Lot* may be lost, damaged, destroyed, stolen, or deteriorate in condition or value.

"title": the legal and equitable right to the ownership of a *Lot*.

"tort": a legal wrong done to someone to whom the wrong doer has a duty of care.

"warranty": a legal assurance or promise, upon which the person to whom the warranty was given has the right to rely.

SALE OF GOODS ACT 1979

The following is an extract from the Sale of Goods Act 1979:

"Section 12 Implied terms about title, etc

(1) In a contract of sale, other than one to which subsection (3) below applies, there is an implied term on the part of the seller that in the case of a sale he has a right to sell the goods, and in the case of an agreement to sell he will have such a right at the time when the property is to pass.

(2) In a contract of sale, other than one to which subsection (3) below applies, there is also an implied term that-

(a) the goods are free, and will remain free until the time when the property is to pass, from any charge or encumbrance not disclosed or known to the buyer before the contract is made, and

(b) the buyer will enjoy quiet possession of the goods except in so far as it may be disturbed by the owner or other person entitled to the benefit of any charge or encumbrance so disclosed or known.

(3) This subsection applies to a contract of sale in the case of which there appears from the contract or is to be inferred from its circumstances an intention that the seller should transfer only such title as he or a third person may have.

(4) In a contract to which subsection (3) above applies there is an implied term that all charges or encumbrances known to the seller and not known to the buyer have been disclosed to the buyer before the contract is made.

(5) In a contract to which subsection (3) above applies there is also an implied term that none of the following will disturb the buyer's quiet possession of the goods, namely:

(a) the seller;

(b) in a case where the parties to the contract intend that the seller should transfer only such title as a third person may have, that person;

(c) anyone claiming through or under the seller or that third person otherwise than under a charge or encumbrance disclosed or known to the buyer before the contract is made.

(5A) As regards England and Wales and Northern Ireland, the term implied by subsection (1) above is a condition and the terms implied by subsections (2), (4) and (5) above are warranties."

Registration and Bidding Form

(Attendee / Absentee / Telephone Bidding)
Please circle your bidding method above.

☐☐☐☐
Paddle number (for office use only)

Bonhams

The Sale, including all bidding and buying, is governed by Bonhams' Conditions of Sale. You should read the Conditions and any Sales Information prior to bidding and ensure you understand the charges payable on any purchase you make. The Conditions also set out certain undertakings by bidders and buyers and limits Bonhams' liability to you. Please note an invoice for a purchased lot will be made out in the name as shown on this form and payment will only be accepted from an account in that name (or the name of the company if the bid is on behalf of that company).

Data protection
Where we obtain any personal information about you when you register or bid with us, we shall only use it in accordance with the terms of our Privacy Policy. A copy of our Privacy Policy can be found on our website (www.bonhams.com) or requested by post from Customer Services Department, 101 New Bond Street, London W1S 1SR United Kingdom or by e-mail from info@bonhams.com.

We may from time to time provide you with information about goods and services that we believe may interest you, based on your previous interactions with us. You can opt out of receiving these communications at any time. If you do not want to receive such communications, please tick this box ☐

Notice to Bidders.
At least 24 hours prior to the Sale, you must provide government issued photo ID, e.g., a passport or driving licence and - if not included on the ID document - proof of address, e.g., a current utility bill, or bank/credit card statement. Corporate clients must also provide their company registration documents, documentary proof of beneficial owners owning 25% or more of the company and confirmation of the named individual's authority to act. Failure to provide these documents may result in your bids not being processed. Clients who are not able to provide documents prior to Sale may opt to bid online using our credit card verification option. Please note we reserve the right to request a bank reference or deposit.

If successful
I will collect the purchases myself ☐

Please arrange shippers to contact me with a quote and I agree that you may pass them my contact details. ☐

Sale title: Fine Chinese Art	Sale date: 15 May 2025
Sale no. 30284	Sale venue: New Bond Street, London

If you are not attending the sale in person, please provide details of the Lots on which you wish to bid at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Notice to Bidders in the catalogue for further information relating to Bonhams executing telephone, online or absentee bids on your behalf. Bonhams will endeavour to execute these bids on your behalf but will not be liable for any errors or failing to execute bids.

General Bid Increments:

£10 - 200 .....by 10s	£10,000 - 20,000 .....by 1,000s
£200 - 500 .....by 20 / 50 / 80s	£20,000 - 50,000 .....by 2,000 / 5,000 / 8,000s
£500 - 1,000 .....by 50s	£50,000 - 100,000 .....by 5,000s
£1,000 - 2,000 .....by 100s	£100,000 - 200,000 .....by 10,000s
£2,000 - 5,000 .....by 200 / 500 / 800s	above £200,000 .....at the auctioneer's discretion
£5,000 - 10,000 .....by 500s	

The auctioneer has discretion to split any bid at any time.

Customer Number	Title
First Name	Last Name
Company name (if applicable)	
Company Registration number (if applicable)	
Address	
	City
Post / Zip code	County / State
Telephone (mobile)	Country
Telephone (landline)	
E-mail (in capitals)	

Please answer all questions below

1. ID supplied: Government issued ID ☐ and (if the ID does not confirm your address) ☐ current utility bill/ bank statement. If a company, please provide the Certificate of Incorporation, your ID (as above) (plus, if not a director, a letter authorising you to act), and documentary evidence of the company's beneficial owners

2. Are you representing the Bidder? ☐ If yes, please complete question 3.

3. Bidder's name, address and contact details (phone and email):
Bidder's ID: Government issued ID ☐ and (if the ID does not confirm their address) ☐ current utility bill/bank statement

Are you acting in a business capacity? Yes ☐ No ☐	If registered for VAT in the EU please enter your registration here: ☐☐ / ☐☐☐ - ☐☐☐☐ - ☐☐

Please note that all telephone calls may be recorded.

Telephone or Absentee (T / A)	Lot no.	Brief description	MAX bid in GBP (excluding premium & VAT)	Covering bid *

FOR WINE SALES ONLY			
Please leave lots "available under bond" in bond	☐	Please include delivery charges (minimum charge of £20 + VAT)	☐

BY SIGNING THIS FORM, YOU CONFIRM THAT YOU HAVE REVIEWED THE CATALOGUING FOR THE ABOVE LOTS, YOU AGREE TO THE CONDITIONS OF SALE INCLUDING THE WARRANTIES LISTED THEREIN, AND AGREE TO PAY THE APPLICABLE BUYER'S PREMIUM, VAT AND ANY OTHER CHARGES DUE. THIS AFFECTS YOUR LEGAL RIGHTS.

Bidder/Agent's (please delete one) signature:	Date:

* Covering Bid: A maximum bid (exclusive of Buyers Premium and VAT) to be executed by Bonhams only if we are unable to contact you by telephone, or should the connection be lost during bidding.

Please email or post the completed Auction Registration form and requested information to:
Bonhams, Customer Services, 101 New Bond Street, London, W1S 1SR. Tel: +44 (0) 20 7447 7447, bids@bonhams.com

Lot 210 (detail)

Bonhams
101 New Bond Street
London, W1S 1SR

+44 (0) 20 7447 7447
bonhams.com

AUCTIONEERS SINCE 1793